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THE CHALIF TEXT BOOK OF DANCING

★ ★

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BY THE SAME AUTHOR

Arrangements and Compositions, Described on Last Pages of this Volume

BOOK I, Chalif Text Book of Dancing

MUSIC FOR THE CLASSICAL EXERCISES FOR TECHNIQUE
(As described in these volumes)

DANCES

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Louis H. Chalif

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THE CHALIF

TEXT BOOK OF DANCING

BY

LOUIS H. CHALIF

Graduate, Imperial Ballet School of Russia; Former Ballet Master, Odessa Gov't Theater; Prin. Chalif Normal School of Dancing, New York; Chmn., Cong. of D. Societies of Amer.; 1st V-p., N. Y. Soc. Teachers of D.; Mem. & Instructor, Am. Soc. Professors of D., N. Y.; Internat'l Assn. Master of D. (hon.); Mem. various foreign societies.

Book II.

Further Exercises, Port de Bras, and Standard Ballroom Dancing

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7 West 42nd Street, New York

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FOREWORD

In presenting this second volume to the favor of the English-speaking teaching and dancing professions, I beg leave, since the book deals largely with Port de Bras, to say a few words here on the importance in dancing of the upper half of the body. It is a subject on which I have spoken repeatedly, perhaps to the point of wearying the reader, but I feel that here is the weakest side of our dancing, and hence the side which needs unlimited effort at bettering. But perhaps our oft-repeated thesis that an activity of the feet alone is not an art can be put in a new aspect, as thus:

The technical consideration of dancing falls naturally into two divisions—of the upper and lower halves of the body, with the waist the dividing line. The lower possesses two legs and feet, with joints of limited arc of movement; the upper includes the mobile arms, the hands, head and expressive face. Hence the activity of the lower half is more precise and technical —that of the upper, more plastic, imaginative and expressive; the lower is more difficult and clever—the higher, more lyric and enchanting; the lower, being the stronger, supplies

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most of the movement and is the framework of the dance—the higher is the more graceful, and decorates the framework, making it a thing of beauty.

In dancing, therefore, both halves must be used. In exercises, we may dispense with traversing space and with climax, in a Port de Bras exercise of the arms alone. But we cannot reverse the omission and have an exercise concerning the feet alone, for that would be one devoid of beauty.

When we say, as in Russia, that a good dancer is recognized by his arms it is because here we most clearly realize beauty. And hence we see why I have always so emphasized the use of the upper half of the body.

From this second volume also I hope may proceed further technique in the use of the body's lower half, through certain exercises, and better methods in the teaching of children's classes. I am encouraged to these hopes by the success of the former work, due, I believe, largely to a plan which I have followed in this too, of making each idea as simple as possible, by separating each idea into its basic elements. Dancing is easier to learn thus, and easier to teach again, and I hope that its blessings may thus be extended to new people.

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In conclusion, I would express my gratitude to Miss Elizabeth Gilfillan, whose advice and assistance I have valued, and to Mr. S. Columb GilFillan, who cared for the proofs, and to G. Dobkin, for the excellent photographs.

LOUIS H. CHALIF.

New York, June 3, 1915.

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HOW TO STUDY THIS TEXT BOOK

The first need is to study the book with an open, even acceptive mind. When the author has made in detail and often such statements as that relaxation or lifting the chest are supremely important, he can do no more. It is then the reader's part, if he have no reason to doubt these statements, to open his mind to their fullest acceptance, as a creed of action, not as mere philosophical ideas. If he decides that the author is right, and putting aside all previous notions, opens his mind to new ideas, and then acting them out, tries to feel in the motion or pose the beauty when he has just read it possesses, then he will find in the pose itself the proof which he consented to forego, and moreover the idea will be action and a part of him.

Next, one should not read the book, but study it. Take one brief part at a time and digest it. As soon as you know any one exercise from A to Z, in all its details, you can learn every other exercise easily. For they will be understood better, their points of resemblance and difference noted and remembered, and the reasons for all better seen. As it is true that

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only a good dancer can do a single exercise perfectly (i. e., with the right accuracy, strength, vim, grace and expression) so, too, the converse is true, that any one who can do one exercise perfectly is a good dancer.

Dancing should be studied by the experimental laboratory method, each injunction being acted out as soon as read. Keep at least one hand and foot free, and when the text says "Elevate the arch" then elevate the arch, and when it says "Curve the arm" make an excellent curve with the arm. Studying in this way you will, firstly, understand the directions better, secondly, you will remember them better, and thirdly you will be forming desired muscular habits.

As the best method, after all, of learning dancing is imitating, so, much can be learned from imitating a good picture. But it is needful to look at this (and so also at the living exponent) with eyes of understanding, seeing there the composition, the lines and all the details. A teacher or a picture observed thus can be easily imitated.

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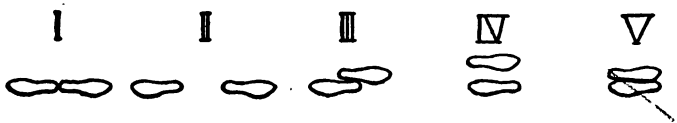
THE STANDARD POSITIONS

These have been described in detail in Book I, but may be briefly explained as follows, taking first the feet:

The above drawings represent the five "sole" positions of the feet, i. e., with the feet flat on the floor. In the Second and Fourth Positions the foot of reference (R ft. in these drawings) is in the standard forms pointed, the toe alone being on the floor. The sole positions in these cases are seldom used, because they look clumsy, and the pointed position may be taken as the one intended, unless that on the flat feet be specified.



Above are the five ballet sole positions. The feet are turned out to be parallel with the shoulders.

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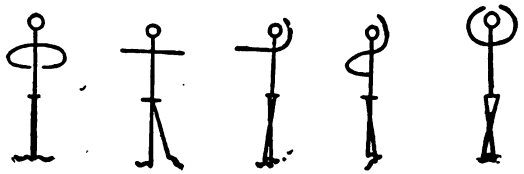

The arm positions, here illustrated with their corresponding standard ballet positions of the feet, may be described as follows:

1st pos.: The arms make a circle in front of the chest at the level of the middle of the chest.

2nd pos.: The arms are raised sideways a little below shoulder level.

3rd pos.: The R arm makes a half circle over and in front of the head and the L is in Second Position. Reverse for "L arm in Third Position."

4th pos.: The R arm makes a half-circle over and in front of the head and the L is in First Position. Reverse as above.

5th pos.: Both arms make a circle over and in front of the head.

In combining the arm and foot positions to make the five standard attitudes of the body (1st foot pos. with 1st arm pos., etc.), as is fully described for the first exercise of Book I, the Law of Opposition is followed, i. e., that arm is raised which is opposite to the foot which is in front.

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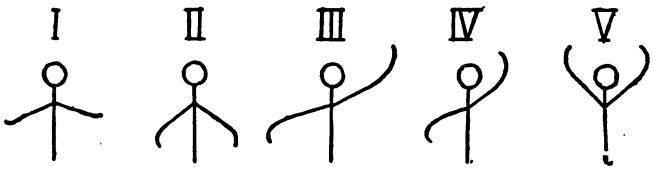

The five **amplified** positions are indicated above. They are derived from the corresponding standard positions by separating the arms farther, at the shoulder joint, and partially straightening them. Their brief descriptions are:

1st.: Both arms diagonally forward, a little below shoulder level.

2nd: Both arms back of the shoulder line and considerably below shoulder level.

3rd: An approximately continuous slant with the two arms.

4th: The arm of reference is diagonally forward upward to side, and the other at chest level diagonally forward to the other side.

5th: Both arms diagonally upward in front of the shoulder plane.

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PORT DE BRAS

Pron. Por de brah. Carriage of the arms.

Exercises of the arms with corresponding head and trunk movements, or "Plastic Exercises for arms and body."

The correct use of the arms and body is one of the most important and one of the most difficult studies in the art of dancing. It is difficult alike to acquire and to write of, owing to the number of parts of the body which are involved in simultaneous and continually altering motion. It must be acknowledged that watching the movements of a great dancer or teacher is of more value than reading many pages on the subject.

The importance of the arm and body elements of dancing is to the true artist not less than that of the feet, and he considers them not alone in practicing Port de Bras, but in every exercise and dance. The performer who hops through his dance with stiff body and uncared-for arms should, by Zeus, don the clogs again, and thus at least assist the orchestra! For dancing is the art of rhythmic motion of the body. With only the feet in-

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volved a step is meaningless, and an attitude or arabesque impossible. No painter or sculptor ever portrayed just a pair of legs and feet—a dance in which these are the only significant elements is equally absurd. The knowledge of a teacher may be very fairly graded by the importance which he or she assigns to the upper part of the body, for knowledge always goes hand in hand with the attention given to this.

Our study of Port de Bras will be in three sections—the Positions of the arms, the law of Opposition to the feet, and the Carriage, or movement of the arms (as to path and manner). The corresponding movements of the head and trunk will be considered, as they should always be taught, in connection with the arm movements. It may be stated as an almost general rule of dancing that when one part of the body moves every part must move, to preserve the equilibrium and the harmony of posture, and to give meaning to the movement. Even in pantomime a gesture is often emphasized by transferring the weight or taking an actual step. Of course, in many technical exercises we force parts of the body to remain at rest while others work, but this is done in order to gain control of our various members so that when in dancing we do use our whole bodies

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we can move the parts as we wish, not haphazardly. The relation of trunk and head to arm movements, however, is the same so often that when we have learned one combination we possess what we shall be called on to use a large part of the time.

The movements of the arms and body, which we shall describe in the following pages, are not all that are known to dancing, but are those most frequently used in the classic mode, and being the basis of all others, are studied as the grammar or standard. These movements, and these positions, are the most natural ones of the body, and are taken spontaneously both by persons of natural grace and fine artistic sense, and by children. For the child has not yet learned to repress his feelings or his motions (the two always go together), nor to be conscious of himself. It is well known that children can take very good arm positions, and that they use their arms freely, from the shoulders, which, as will be shown later, is the most important single factor for grace. It has been noticed that adults who have managed to retain their childhood's spontaneity also use their arms from the shoulders. . . . But these natural movements must be somewhat cultivated, i.e., perfected.

It is well for orators and opera singers to

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practice these cultivated natural movements assiduously, so that they may handle their arms well without conscious effort, while their thoughts are on talking or singing. And it has been found that all people after such training use their hands more gracefully and expressively in conversation.

The movements are considered in two heights, with the terms upper and lower Port de Bras: the lower comprises all positions below the level of the shoulder, including Second Position, while the Upper comprises all movements of further raising. Sometimes only one arm is moved, the other being placed on the hip, "akimbo," the technical term being Demi-port de bras (pron. d'mee por d*e* brah).

THE AIM

To bring grace of arms and body.
To give a courtly dignity.
To make the arms and body plastic.
To teach principles of posture, for the harmony of the head, arms and trunk.
To establish habits of opposition.
To induce relaxation and freedom from self-consciousness.
To bring freedom in the waistline and neck.
To call out expression.

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To make the dancer feel every part of the body, so that it seems as if the soul had spread out from the heart and infused life into each member.

To teach adagio and legato movement.

POSITIONS OF THE ARMS

The arm should be thought of as plastic, a solid rubber bar perhaps, which, if not straight, tends to be an arc of a circle—that is, there should be no angle at an elbow, wrist or knuckle. This is according to the dancer's rule of No Broken Lines, which is based on the fact that only a simple design of the body can be appreciated in the brief or infinitesimal time that a position lasts. The curve may be rather of a circle or of an ellipse, increasing gradually in curvature from shoulder to finger-tip, but is always more or less elliptical. The effect of a curved arm is obtained by bending each joint to the same angle, usually from 170° to 135° (it cannot be very sharp and keep the illusion of a curve), but the angle desired is ascertained by looking at the "curve" of the arm, not at the joint. Too great a bend at one joint together with too little at the next makes an especially bad angular and bony effect.

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The Upper Arm. In all positions the arms are placed somewhat in front of the line of the shoulders. One motive is to secure atmosphere, the zephyr quality, perspective, from having different parts of the body in different planes. The jumping-jack is built to move all in one plane, and we do not admire his style of dancing. Another motive for holding the arms forward is the foreshortening of them, which this produces from the front view. It is hard to say why long arms are less liked, unless it is that the short give a somewhat lighter appearance. That the manner of holding makes a marked difference in their apparent length may be seen by standing in front of a mirror, in Third Position say, and watching the arms apparently shorten as they are moved forward and lengthen as they move backward. Dancers whose arms are long in proportion to the stature should cultivate with particular pains the habit of holding their arms well forward in all positions. The same should be done by most slender people, because the thinner arm looks longer, and so is especially benefited by foreshortening. A person with short and plump arms, on the other hand, should hold them only a very little in front of the shoulders.

A good general rule for the placing of the

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arms in Fifth, Third or Fourth Position, for an average figure, is to hold the raised hand where one can easily look up at it, and where, as one looks in the mirror, the arm frames, encircles the face, equally distant from it at all points. The arms should not be permitted to fall lower than the middle of the chest, when taking the standard positions, except, of course, when the arms are lowered to the stationary position. Arms held too low also spoil the lines of the pose; for example, when in Third Position with R arm up, if the L arm be too low a curve drawn through both arms and the shoulders would become an angle at the L shoulder, reminding one of a bird with a broken wing. Also arms held too low suggest indifference or laziness.

Shoulders. The arms must never be stretched out from the shoulders. This lengthens them, and so is particularly to be avoided by those already having this trouble. Nor should the shoulders in any action be moved from their natural position more than the small amount which is necessary.

If the shoulder rises when the arm is lifted there is another bad result, in that the space between head and arm, which is necessary for the appearance of lightness in the pose, will

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be partially closed up. Another place where atmosphere should be maintained is under the arms, i.e., between them and the body. To secure this see that the elbows be lifted in all positions.

Elbow. The elbow, particularly the "prominent elbow," is the bête noir of many students. This joint should always be in the position which it takes by nature—that is, slightly bent, or a little more if the arm be raised overhead. It should never be entirely straight, for this makes the arm look wooden and lifeless. Worse yet, it looks broken backward when dancers who are "double-jointed" entirely unfold the arm. Such people should be careful to fix so firmly the habit of always bending the elbow a little that they will never fail in this. Bending the elbow too much is the usual trouble, and is particularly unlovely with people who have a sharp, prominent bone at the elbow. Although it seems a simple rule not to bend the elbow too much, it is a hard one to become faithful to. One way to protect oneself is to take special pains that the elbows be lifted in every position of the arms: this seems always to bring curves instead of angles.

Wrist. The wrist should be bent in about the

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same degree as the elbow. Nothing looks so stiff and angular as a bent elbow with a straight wrist, and nothing so eccentric as a straight elbow with a much bent wrist. If the elbow is nearly straight, the wrist is usually straight, but may be bent a little forward or back. A wrist too much bent in either direction looks as if it were broken, and also makes the hand look much larger; people, therefore, who have large hands should especially remember to bend the wrists but slightly. And even those who have quite small hands should beware of making them too noticeable and of interrupting the line of the arm through bending the wrist too much.

Akimbo. When the hand is placed on the hip the backs of the fingers, closed, are against the hip, **the wrist is straight,** and the elbow brought somewhat forward. This is a dignified position, suggestive of placing the hand on the sword hilt. The other positions, with the wrist bent, or with the palm on the hip, are peasant-like and are used only in peasant dances.

Hands. The hands should nearly always be partially closed, the fingers gracefully curved, but not closed, and near together, and the back

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of the hand rounded outward as if one were holding a ball, but a light one, an imaginary ball, that requires no effort or stiffness for holding. Each joint of the fingers is bent, the forefinger somewhat less than the others: this is again the natural position. It is a common mistake not to bend the first joints of the fingers; this makes a flatness of the back of the hand which interrupts the curve of the arm and hand. The thumb droops, naturally relaxed, toward the first finger so as not to project at all to interrupt the line of the arm. The object of this curving of the fingers and thumb is to shorten the arm by shortening the hand, and to make the hand seem small, and merely an inconspicuous continuation of the arm. The fingers may sometimes be almost uncurled when the varied movements of the arms or the pantomimic expression demand this, but they should never become quite straight, for this is stiff. The action of the fingers in the several Port de Bras exercises will be explained under each. . . . A dancer who has large hands must be careful to keep the fingers always curved, while a person with small hands can take more liberties and have more freedom of expression with the hands.

It is a good plan for the beginning student in the use of the arms to hold the fingers in just

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PALM FORWARD, FINGERS CLOSED

PALM FORWARD, FINGERS OPEN

NATURAL POSITION WITH PALM DOWN

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POSITIONS OF THE FINGERS

PALM UP

A CULTIVATED POSITION

MORE NATURAL

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POSITIONS FREQUENTLY USED

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the position illustrated in Plate I while doing all exercises. Later, when holding the hands naturally, the fingers will fall into the graceful amplified position of Plate II.

Plate III shows the proper free position of the hands with palms down.

The hands are usually held with the backs toward the audience, the palms turned in toward the face. Only the Second of the Five Positions departs from this rule, the palms being forward, but these turn up or down in the exercises of Port de Bras, as directed later. In Third Position instead of the standard inward direction the palms may both be turned downward, but must be both down or both in. There are many exceptions in Classical dancing to the rule of palms in, and in the Oriental mode the palms are regularly upward and outward.

Relaxation. One of the most important factors in good arm positions is relaxation. The arms that are relaxed look rounder and softer, the angles are smoothed away, the knuckles disappear, the fingers fall naturally into graceful lines and the hands seem smaller. To be convinced of this stand in front of a mirror, raise the arms and take a position as correctly as you can, but with stiffened muscles, then holding this position relax the arms and you will

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see them grow beautiful before your eyes. Relaxation always brings **naturalness,** which is a source of all good qualities—curved lines, grace, freedom, expression, unconscious playfulness, economy of energy and many more.

OPPOSITION

The Law of Opposition we have explained at some length in the chapter, "Some Principles of Posture," in our first volume. We may epitomize the law here by saying that we should raise, or extend, the opposite arm to the foot which is in front, or to state this in a way easier to remember, **raise the arm corresponding to the foot which is behind.** The purposes of opposition are to balance the body, to prevent swaying and to give a diversity, yet harmony, of the lines and planes. Opposition is usually accompanied by a greater or less twist of the torso—that is, the shoulders face in one direction and the hips in another. The twist will sometimes be so slight as not to be noticeable to the onlooker, but the dancer always feels it plainly when he is in opposition.

Of course there are many attitudes and arabesques used in dancing which do not follow the laws of opposition, and which yet are correct for use: we have likened them to the ir-

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regular verbs of our language. The standard arabesque for Sautés is an example.

It is important when practicing Port de Bras exercises to make sure that the law of opposition is always obeyed, even though it is sometimes compromised in dancing, and even though it seem not important at first thought, to bother about the law in exercises. We must reflect that the main purpose of these exercises, and their chief results, whether for good or bad, are the formation of muscular habits, so that while the one conscious section of the mind and nerves is directing the most unusual features of the dance, all the other sections will be automatically directing their respective feet, elbows, wrists, fingers, etc., by hundreds of different muscles in the paths which are then, as almost always, the most desirable for grace. What is the most desirable path is a matter which refers not merely to that muscle, but to the whole evolution or change of posture which the entire body is going through. It is just as in teaching soldiers to turn a corner—they can turn to the right individually without any teaching, but must work hard to learn how to do "squad right," "company right," and battalion right." So the dancer's well-trained muscles are like a battalion of soldiers, unthinking, but who can perform quite a num-

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ber of different complicated evolutions at single words of command from the major. Now returning to Port de Bras, we understand how it is necessary to accustom the body as a whole to follow the laws of opposition, smooth curves, proper twists and bends, and all the others, so that all these principles may be carried out without orders from the mind, which is very busy with other matters.

CARRIAGE

Relaxation. The very first need for grace in arm movement is relaxation of the arms. To induce a perfect feeling of this first let the arms hang down at the side entirely devitalized, then raise them slowly, imagining that they are very heavy. In dancing use the arms in a lazy way, expending as little energy as possible, and so insuring both graceful movement and a saving of strength, a postponing of fatigue.

Another means of securing relaxation is to move the arms with perfect unconsciousness of them and naturalness, as though you were a child imitating without conscious mental effort. In other words, if you do not try hard to use the arms gracefully you will be really more apt to do so.

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Slowness. The arms must move slowly, in a legato (continuous) manner, and each movement must be drawn out to accompany all of the music allotted to it, so that the arms keep time. The motion must be slow, rhythmic, unimpeded, a beautiful flow up to the climax of the attitude. Such movement is possible only with relaxation.

Plasticity. Plasticity is a product of controlled relaxation and is an essential element of grace. In plastic arms the bones seem to have disappeared, the arm being entirely of soft muscle and mouldable into any shape. With the quality in perfection the dancer can control every little part of his arms and hands. This requires the ability to feel every part, for only those muscles into which we can direct our thought, as it were, can we control. Snaky movements, as used in Eastern dances, are held highly valuable as exercises for plasticity, since they teach the student to feel each part, from calling into play every muscle in a certain controlled succession, as the waves start from the shoulder, flow down the length of the arm and pass out at the tips of the fingers. When we see the performance of a specialist in arm plasticity we are amazed at the snake-like sinuos-

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ity that can be produced with only seven movable joints.

But movements can have the plastic quality without being in the least snaky, and it is such that we aim at in these standard exercises of Port de Bras. These need to be studied first, because they establish habits of form, order and definiteness. And they can in very large degree give the plastic quality, if practiced properly and often. We shall speak, in a later volume, of exercises especially for sinuosity.

Swinging from the Shoulder. Another of the most important rules in moving the arms is to swing them from the shoulder. The large, free movement thus made expresses spontaneity, sincerity and ease, as well as giving balance to the whole body, thanks to unconscious adaptations of such arm movement to the purposes of balancing. Whether the arms are being moved from the shoulder or not may be readily observed by watching the upper arm. If this is full of action the arm movement is free, but if it is comparatively motionless, with most of the action confined to the forearm and hand, then the whole arm movement is small, cramped and unconvincing, and there are sure to be sharp angles at the elbow and wrist.

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No Movement of the Shoulders. But in the effort to make free movements from the shoulder, the shoulder itself must not be moved out of place, except the little that is anatomically necessary. Any undue movement here makes the arms stretch out further and seem longer, as previously noted, while the arm movements become so large as to look exaggerated and wild, or like a windmill, and the effect of ease and repose is quite gone. There must always be repose of the shoulders and reserve stretching power, even in complete abandon, when apparently using the utmost largeness of movement. At one stage of his development every dancer thinks he must use the greatest possible physical effort to do anything well, and hence stretches and stiffens his arms; later, when he knows more, he realizes that art comes from less, or at least concealed effort.

Paths. As a rule the hands move in flat planes through the air, taking the shortest path between positions. This gives an appearance and a feeling of certainty and definiteness, the movements being clearcut, and the evolution of one pose into another clearly shown. Moreover, the intermediate positions which are located in the direct paths are more beautiful than other intermediate positions,

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for having in them part of the distinct, typical character of the five standard positions. Thus the arms preserve beautiful outlines while in motion, and the dancer is continuously statuesque. If the arms move in wavering lines (except in certain exercises and special cases) there is an impression of unsureness, indifference and purposelessness. Failure to take the straight path is an especially common error in going from First to Second position, an upward curve being substituted. In going from Second to Fifth positions, however, one does use a forward curve, this being the exception to the rule of direct paths. But even here the curve must be an unwavering circular arc, curving toward First Position, but not going so low that the arm passes in front of the face.

A generally good formula in dance composition, and one that is followed in the arm exercises which we shall describe, is to have the arms go through First Position on their way to other Positions, as if it were the entrance to them all, and finish from Second, as if it were the exit.

Kinds of Movement. The seven movable parts of the arm—shoulder, elbow, forearm, (twistable) wrist and three finger joints make possible motion in eight ways—raise, lower,

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swing inward, swing outward, bend, stretch, twist clockwise, and twist counterclockwise—or, as we might say, vertically, horizontally, bending and twisting. There are various combinations of these, such as circling, which is vertical and horizontal movement, and there is usually an element of twisting in connection with vertical or horizontal motion. Indeed, almost every movement should contain two or more of these elements, for it is this which gives the rounded angles, curves and softness of line which dancing demands. Just how these movements are intermingled, the arm twisting while it circles, and bending and twisting when it is raised, etc., can be learned by studying the detailed descriptions of Port de Bras exercises, which are really the arm movements most frequently used in dancing. . . . That there are other movements just as beautiful cannot be denied, but these are the most useful and natural. What a diversity of movements do we find when we enter the realm of pantomime!

Sequence. In inward and upward movements the shoulder joint moves first, the elbow next and the wrist last; while in outward and downward movements this order is reversed, the wrist moving first, elbow next and shoul-

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der last. A very curious and ugly effect is created when a certain wrong sequence of movement is used in outward or downward motions, a fault commonly called **elbows leading.** In detail it is that the shoulder moves first and at the same time the elbow bends sharply, then when the upper arm has reached the required position the elbow is straightened out. In the Russian Ballet School this is called "Shoemaker's Port de Bras," and anyone who remembers seeing a cobbler pulling apart on two threads after running them through the sole, to tighten the stitch, will agree that the description is a vivid one.

The Wrist Leading. "The wrist leads" is a general rule for arm movements. That is to say, the hand is deflected so that the wrist is slightly in advance of the hand as it moves in any direction. "Float the hand like a feather" to give charm and expression. It is as if the hand were so light as to be bent back a little by the force of the air. For example, when the arm is lifted the hand droops slightly downward, and when the arm falls the hand is extened upward very sightly. And the case is similar with inward and outward movements. But to exaggerate this bend is very offensive,

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although often done, for it breaks the line of the arm and makes the hands look very large.

Precision. In the arm exercises which we are about to describe each position must be fully taken and thought of as it is passed through. And the position which is the objective point of the exercise must be emphasized, by a short pause and a slight turn of the wrist, thus finishing with a slight accent the attitude which has been at last attained. The stationary position, on the other hand, should be quickly passed through without notice, for it has no significance as a part of the exercise.

Slender Arms. We must not leave our consideration of the arms without saying a word of encouragement to those who are hampered by thinking that they do not have beautiful arms and hands, and who, consequently, have a fear of using them. Your arms can look just as well as ones more blessed by nature, but you will have to work harder for this, have to think and study with more concentration, and practice longer. Diligent study of these and the foregoing pages will teach you how to conceal each physical defect, and by untiring practice you will be enabled to do so. In fact,

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angular arms may look even less so, when used with perfection, than arms sufficiently plump but used carelessly, with elbows ill-concealed.

One way to use the arms well is to keep the thought that they **are** beautiful. Holding in mind a dislike of one's arms has the effect of bringing out ugliness in them, while the opposite thought will make one use them confidently and gracefully.

HARMONY OF THE HEAD, TRUNK AND ARMS

Trunk. Nearly every attitude and arabesque in dancing contains a bend or twist or both of the trunk or head or both, either very slight, as in the standard Third Position, or in marked degree, as in the Fourth Position as used in Pas de Basque. Thus in dancing, as we take one position after another, each containing a twist or bend, the torso is kept in a continual motion, which is beautiful to see and of great hygienic benefit to the dancer. . . . The neck is also continually active, with the bending and turning of the head to be in its proper place in each attitude, or to continue looking forward when the trunk turns from side to side. Simply this maintenance of the forward-turned face

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requires much flexibility of the neck. The continual movements of the neck and torso in dancing develop the plasticity which is required, but this quality is especially created by Port de Bras and other exercises for the purpose.

In all of the following exercises each movement of the arms is accompanied by a bending and twisting of the trunk, usually starting from an untwisted, erect position and ending in a twisted and bent position. Sometimes the bend and sometimes the twist is the more emphasized. Bending gives a beautiful curving line to the body, which may unite with the curve of an arm; it is also of great physical benefit to the dancer.

The **trunk usually bends away from the arm** that is **lifted,** in accordance with the custom in mechanics of opposing moving parts, and to preserve the balance, the trunk being bent to L when the R arm is lifted, to keep the weight over the center.

Head. The head always bends in the same direction as the trunk, so that the two will make one continuous curve, and in order to make an open space between the head and the lifted arm, giving a better composition of lines and a look of airiness and freedom. Bending the

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head must not be confused with turning it. The head is usually (though by no means always) turned to look in the **opposite** direction to which the head and trunk are bending, so as to "look toward the arm which is raised or extended." This looking suggests a reason for raising the arm, and so gives sense, expression and finish to the attitude.

Chest. As the head should always be erect, the chest should always be raised, the abdomen drawn in, and in these exercises the entire figure elevated to be as tall as possible. In other words, the correct standing position should set the style for every position. How beautiful are the lines of the figure when this elevation is assumed—the rounded chest, the narrow waist, the long, graceful curves of the body! And what nobleness of bearing is there! The man who wishes to look the hero, and the woman who would be as beautiful in figure as she was meant to be, should alike raise the chest.

When the arms are lifted it is natural, and right, for the chest to be still further lifted and the head thrown back, but then when the arms are lowered again the chest should sink as little as possible. Many students appear to think that after an upward movement of the head

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and chest there must be a corresponding lowering, so between each exercise, as a preparation for the repetition, they bend forward; in so doing they partially counteract the benefit of the upward movement. It is true that a forward bend is occasionally used in dancing, but elevation is desired so much oftener and more and is so much harder to acquire that we devote all our attention to cultivating it and not its opposite.

Slow Movement. As with the arms, let the head and trunk move slowly and smoothly, not arriving at any position until the last moment of the music allotted to the motion, "building" the attitude slowly. In these arm exercises the upper half of the body e v o l v e s gradually and continually; it might be said to g r o w, a movement which is possible only in relaxation.

Another needful quality is coördination—there should be perfect harmony in the working of all parts together, as evidently controlled from one central mind.

POSITIONS OF THE FEET

The feet are customarily so placed in Port de Bras exercises (and also in many attitudes when dancing) that the entire figure faces

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diagonally forward, i.e., toward a front corner of the room, instead of straight forward. This position avoids a monotonously flat appearance from the front view, makes the figure look narrower, as is always considered more beautiful, deepens the perspective, and better shows the diversity of lines.

The Fifth Position of the feet should be used whenever a closed position is desired by those aiming to be professional dancers. But for amateurs and children, who should avoid extremes, we advise Third Position as being more natural.

When an open position is used the weight should be on one foot, with the other pointed diagonally backward with toes turned out. Professional students should stretch the toes of this pointed foot down, rest on the tips, and keep the knee straight, while the amateur should relax the leg, allowing the knee to bend slightly and the foot to rest naturally on the entire great toe.

In any foot position the weight should rest more on the balls of the feet than on the heels; this is accomplished by swaying forward to a position which also results in the chest being raised and the abdomen drawn in. We have told how important it is to have this attitude always. The knees should be entirely straight

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when the feet are in a closed position, to give the dancer feelings of strength, confidence and animation, and to impress the beholder with the same. Also, bent knees appear not only insecure and weak, but ugly.

EXPRESSION

The greater part of expression in dancing comes from the use of the upper part of the body—the face, head, arms, trunk, and most of all the chest. For an elevated chest, by giving animation and self-confidence, tells the spectator that the dancer really means what he is expressing. If the soul reside in the body, it seems as though it must be in the chest near the heart, where the old Greeks placed the generous emotions, and where the emotions do seem to spring. Whatever may be the basis of these ideas, we may put them to use, improving our dancing by thinking that each movement is pantomimic and starts from the chest, spreading thence through the neck to the head, face and eyes, and through the shoulders to the arms and hands to the tips of the fingers, causing each part to be infused with the life which is centered in the chest.

When thinking of the positions to be taken, think of the body as a whole. Do not say to

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yourself, "I must raise my arms, bend my body thus and turn my head in this direction," but say, "I will be this statue, then this one, then another." And further say, "I will be an animated statue, which has a soul, and can express it." Take each movement with apparent spontaneity and freshness of inspiration, as if doing it impromptu.

In all exercises think of giving o u t: externalize yourself, not keeping what you are feeling to yourself, but showing it, giving it out to others. To have a good thought is well, but to transmit that clearly and strongly to others is much better. The magnetic person both has and gives: his movements come from within to without. Be natural, be unconstrained, be yourself, and allow the pleasure that motion to the music gives you to show in your face.

Music. To consider expression in dancing would be almost impossible without mentioning music, which is the soul of dancing. In practicing Port de Bras one must feel the music so intensely as to think that it is the power which moves the arms and body. With this thought, the whole frame seeming to be in sympathy with the music and filled with it, one will keep time with and express the music in every part.

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PEDAGOGY

The use of the arms should be taught all through a lesson, not simply in Port de Bras, for we first take the positions of the arms, with those of the feet, in the Five Standard Positions. Next we do Élever, Dégager, or an equivalent, bringing in motion of the arms. Then we need certain exercises of the legs which do not allow a varied use of the arms, but if we hold these in Second Position we shall at least strengthen them and form the habit of lifting them freely. Next in the lesson come steps and combinations of steps, all having corresponding arm movements. Last before the dancing comes Port de Bras, affording a rest between the more strenuous technical exercises and dances, which require the use of the whole body.

Good Port de Bras being the most difficult part of dancing to teach, as to learn, the instructor should pay special attention to it and begin from the very first to teach it.

Individuality. The foremost fact to remember in teaching the use of the arms is that spontaneity and naturalness are to be prized above all else. Each pupil has a personality, and manners expressing it, which he must be al-

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lowed to keep unless he does things fundamentally inartistic. Do not try to pour each pupil into the same mould; you will surely lose some charming inspiration if you do. The child or older pupil must never be told that his gestures are ungraceful; if spontaneous, they probably are beautiful to him. He must be a free spirit allowed to grow and blossom out in his own way, his personality developed, not destroyed. The teacher should only lead him into the most beneficial studies, and set a worthy example.

But toward his own mannerisms the teacher must be somewhat repressive, for the pupils are bound to copy much unconsciously, and the expressions of one individuality are seldom becoming in another.

Verbal Explanations. Too much talking and going into details about the arms is apt to bring on a self-consciousness in their handling, which, in turn, entails stiffness and a mechanical manner of movement which is far from attractive, however accurate it may be. We must remember how many and great are the benefits from relaxation and repose, the products of unconsciousness. Instead of giving a long verbal explanation of a position not caught by the eye, it is often well simply to

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take a pupil's arm and place it in the correct position; he will remember this from the feeling of the muscles.

But the generally best ways of teaching arm movements are to provide a good example and to speak sometimes of the matters of vital importance, such as moving the arms from the shoulders, or moving them slowly, or smoothly instead of jerkily, or keeping the body erect and chest up.

These pages of minute directions for the arms are intended for the teacher, who must have a large background of knowledge, and a technically correct, if not individual, style, and for the very serious student who has been dancing long enough not to be made self-conscious by these details.

Body Movement. In presenting a Port de Bras exercise to a class of beginners, the teacher should not bend and twist the trunk to so great an extent as the ideal of the exercise demands, since these movements combined with the arm movements will look very difficult to the pupil and so confuse and discourage him. One should begin in a very simple manner, gradually bringing in the body movement as the term of lessons progresses. The harmony of the whole body must be a slow growth to be

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either perfect or permanent. If the pupil does the exercise completely at the beginning he is doing something not natural to him, and his further development may lead him into exaggeration.

Inspiration. Port de Bras furnishes a good opportunity to teach expression. The teacher, making himself the spiritual leader, should use his imagination and magnetism to wake up the pupil's imagination. Of course the teacher cannot think or feel for the student, and must not try to impose his thoughts on him, but must lead him on to feel and think for himself. The experienced teacher knows that it is impossible to drive a person to express himself—he must be encouraged, inspired to.

The great teacher is the one who can keep a delicate balance between consciousness and unconsciousness, correctness and spontaneity, technique and expression. The pupil must sometimes think of his legs and arms, in order to use them correctly, and then there comes a time in each exercise when he must forget them and throw himself entirely into the spirit of the exercise or dance. It is the teacher's part at these moments to inspire him so that he will forget himself.

Technique and expression must be taught

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more or less hand in hand. Technique alone, taught in a dry and uninteresting way, will kill expression, and expression alone will debase the structure and form of the dance, which are fundamentally necessary, even for expression.

Pupils' Faults. Various faults occurring in Port de Bras may be cured as follows:

Angular elbows: Move the arms from the shoulders.

Shoemaker's Port de Bras: Have the arms as forward as they should be in First Position.

Prominent thumbs or fingers: Relax the hands.

Small, cramped movements: Lift the arms from the shoulders.

Mechanical movement: Relax the arms.

Holding the arms too far back in Third or Fifth Position: Say "Look into your palm." This command also causes the pupil to throw his head back, as is desirable.

MUSIC

Music for Port de Bras needs to be of a slow, melodic character, more like a song than a dance. The best tempo is usually 4/4, but a

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2/4 or 6/8 rhythm may be taken if there is a regular and sustaining melody, easy to follow and seeming adaptable to the arm movements. Classical music must be used, because the bond is so close between music and dancing. The motions will be like the sounds—beautiful, classical music will bring out movements of refinement by appealing to the highest esthetic nature of the dancer, and commonplace music will inspire plebeian movements. Try as hard as he may, the dancer cannot express his most noble or exquisite feelings while depending upon commonplace music. As a poet he cannot tell of his love for the princess while the music is telling of the merry-go-round at the county fair.

And the music must be played with feeling. The more the musician expresses, the more the dancer can express. Also, if the piece particularly appeals to the dancer he will, as is well known, be much more inspired. Thus it is seen to be the duty of the musician to create an absorbing atmosphere of poetic feeling, in which the dancer can portray his emotions.

EXERCISES IN PORT DE BRAS

The standard position of the feet in practicing all the arm exercises is the Third or

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First Exercise in Port de Bras

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Fifth. But to avoid monotony we recommend that the following open position, which is perfectly classical, be sometimes used and the foot positions frequently changed.

FIRST EXERCISE

Moving One Arm Through First Position

Brief Description. Place L hand on hip and let the R arm hang downward in front of the middle of the thigh ("stationary position"). Stand on L foot with R foot pointed diagonally backward. Raise the R arm to First position (cts 1, 2, 3, 4), to Second (cts 5, 6), and down to the initial stationary position (cts 7, 8). Repeat 4 or 8 times in all.

Reverse the position of feet and arms and repeat 4 or 8 times with L arm.

Details. The R foot (when practicing with R arm) is pointed diagonally backward in the intermediate position, relaxed, the toes turned out, and the knee slightly bent; the position is a quite natural one. All the weight is on the ball of L foot. The whole figure is turned a little to the left. The L hand is closed, the backs of the fingers resting on the hip, the wrist

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straight, and the elbows are brought somewhat forward.

Arms. Lift the R arm from the shoulder, palm down, and on reaching First Position (ct 3) turn the palm to be somewhat upward, open the fingers a little, reach forward a trifle as if to make an appeal and pause (ct 4). Keeping the hand thus, move it in a straight horizontal line to Second Position, then turn the palm down, allow the fingers to uncurl a little more and lower the arm to stationary position, the wrist being bent upward very slightly.

Trunk. The trunk bends very slightly to R side as the exercise begins, and for greater liveliness the R shoulder comes forward, the trunk rotating a little to L to enable this. The chest is elevated. The trunk continues this bending movement, and also twists to the R until the arm is in Second Position. As the arm falls the trunk slowly resumes the erect and forward position. There is more of a bend than a twist in this exercise.

Head. The head, which looks forward before the exercise, inclines to the R as the arm is lifted; the eyes, but not the head, are lowered

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to look at the hand as it reaches First Position; when the hand opens the eyes look forward and the head is lifted, turns to R and the eyes follow the R hand to Second Position; then head and eyes resume the frontal direction as the hand is lowered.

Expression. Lift the hand forward as if presenting something. The supposed moment of giving is when the wrist turns and the hand reaches forward with fingers uncurling. Here the chin is lifted a little as if to speak or question, and the countenance is gracious.

Common Mistakes. See the Common Mistakes of all exercises of Port de Bras, at the end of this chapter. Those found especially in this First Exercise are:

Lifting the arms from the elbow first instead of from the shoulder—Neglecting to keep the wrist turned down until First Position is reached—Turning the wrist too flatly upward when in First Position, and opening the fingers out straight, thus exaggerating these movements—Moving the hand to Second Position in an upward curve instead of a level, straight line—Exaggerating the upward bend of the hand as the arm is lowered, giving the appearance of a broken wrist, affectation or a large

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hand—Turning in the toe and knee of the rear leg—Pointing this leg too much to the side—Not relaxing it.

SECOND EXERCISE

One Arm Through Fifth Position

Brief Description. The preparation is the same as for the previous exercise. Raise the R arm through First to Fifth position (cts 1, 2, 3, 4), to Second (cts 5, 6) and down to the stationary position (cts 7, 8). Repeat 4 or 8 times in all with the R arm, then reverse the position of feet and arms and repeat 4 or 8 times with L arm.

Details

Arms. Begin lifting the R arm from the shoulder, the elbow very slightly bent and the wrist turned down until First Position is reached, then turn the wrist gradually so as to finish in Fifth Position with the palm in. Pause for an instant here, and then move the arm sideward and downward by the shortest route, the straight path, to Second Position, the movement being from the shoulder, with the back of the hand leading. Second Position

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SECOND EXERCISE IN PORT DE BRAS

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reached, turn the wrist down and lower the arm slowly to the stationary position.

Trunk. As the arm is raised the trunk bends to R and turns to face directly forward; the chest is much elevated. Until the hand reaches Second Position the trunk continues to bend to the R, and also twists somewhat in this direction, but not so much as it bends. Then the trunk returns slowly to the erect position, facing a little to the L as at the start.

Head. While raising the arms the head bends to the R, as does the trunk, and also somewhat back. The eyes, but not the head, are lowered to look at the hand in First Position, then follow it up to Fifth Position. An exceptional position is involved, of the head and trunk bending toward the lifted arm instead of away from it as usually. This attitude is perfectly correct, however, and entirely classical. . . . As the arm is lowered to Second Position the head remains bent to the R, and also turns to R to follow the R arm to Second Position, and at this point resumes an erect position looking forward.

Expression. Imagine that you are a queen going over her jewel case. Time after time you

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lift up a string of gems, with admiration and pride, then hand it to a lady in waiting.

Common Mistakes. In addition to general mistakes of Port de Bras, beware of Lifting the arm from the elbow—Failing to keep the wrist turned down during the first part of the upward movement—Permitting the elbow to lead in going from Fifth to Second Position—Moving the arm backward on the way to Second Position, making a curved instead of a straight path—Turning the hand down before Second Position is reached—Bending the wrist too much in lowering the arm—Letting the waist project forward instead of elevating the chest—Turning in the toe and knee of the leg which is pointed diagonally back—Pointing this leg too much to side—Failing to relax it.

THIRD EXERCISE

Both Arms Through First Position
Brief Description

Preparation: Stand in Third Position with R foot behind (in the ballet school they take Fifth Position), the arms hanging down in front of the thighs, the fingers relaxed and

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THIRD EXERCISE IN PORT DE BRAS

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curved and resting lightly against the body (stationary position).

Raise both arms to First Position (cts 1, 2, 3, 4), open them to Second (cts 5, 6) and lower them to the stationary position (cts 7, 8). Repeat 4 or 8 times.

Details

Arms. Lift the arms from the shoulders first, the elbows very slightly bent and well raised, the wrists down. Keep the palms turned down until arriving at First Position; this reached, at count 3 turn the palms somewhat upward, open the fingers a little, reach forward, but not so as to "stretch" the arm by entirely straightening the elbow, and pause (count 4). Keeping the hands thus move the arms in a straight horizontal path to Second Position, the movement starting from the shoulders. Remember that Second Position is in front of the line of the shoulders. In this attitude turn the palms down and lower the arms slowly to stationary position.

The feet are so placed that before starting the entire body is turned about 45° to the R.

Trunk. The movement of the trunk is from a straight position to a twisted one, the rota-

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tion being to the L. There is also a bend to the L. These two trunk movements begin simultaneously with the arms, and when First Position is reached the shoulders are facing straight forward, and there is a slight bend to L. The twisting and bending continue to a climax at Second Position, and as the arms are lowered the trunk slowly resumes the erect and straight position, facing 45° to the R.

Head. The head is erect and faces in the same direction as the shoulders, before the exercise. During it the head follows the trunk exactly, bending and twisting to the L. The eyes, as soon as the hands reach First Position, look at them without lowering the head, and then when the hands are turned look forward at the audience with a slight lifting of the chin. Then the eyes follow the L hand out to Second Position and then turn back to the original direction.

Expression. The movement of turning the hands in First Position suggests giving something to the audience. The slight lifting of the chin and a raising of the chest, which should accompany turning the hands, give the effect of speaking or appealing to those present. Or it might be a salutation, as one should say,

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FOURTH EXERCISE IN

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No. 3

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"My greeting to all present," "all" being signified by the slow opening of the arms.

Common Mistakes. In addition to the general mistakes of Port de Bras, avoid: In First Position, turning the hands from the elbows instead of merely twisting the forearm, causing the hands to move in semi-circles from First to Second Position instead of in the rightful horizontal line—Turning the palms too flatly upward in First Position—Exaggerating the forward reaching movement—Stretching the arms too far back in Second Position.

FOURTH EXERCISE

Both Arms Through Third Position

Brief Description

Preparation: Stand as in the preceding exercise, with R foot in Third Position behind and facing 45° to the R.

Raise both arms to First Position (cts 1, 2), raise the R arm to Fifth and at the same time the L arm to Second (both arms together making Third) (cts 3, 4), keep the L arm in Second and lower the R to Second (cts

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5, 6), and lower both arms to the stationary position (cts 7, 8).

Repeat 4 or 8 times in all.

Details

Arms. Raise the arms from the shoulders, with elbows slightly bent and wrists down, turning the wrists gradually until at First Position the palms of the hands are turned inward. Leaving First Position with backs of hands leading, both arms take the shortest path to Third, as if the R hand held a ball of string which the L were unwinding. While the First Position was traversed without stopping, there is a short pause in Third Position, to emphasize the objective point of the exercise. In going from Third to Second Position make a large movement by almost straightening the elbow of the R arm. At Second Position turn the wrists down while lowering the arms.

Trunk. This exercise is from a twisted to a straight position. Before starting to raise the arms (on count and), twist and bend the trunk to L, the twist being of about 45 degrees, and while raising the arms and passing through Third Position allow the trunk gradually to untwist, so that at Second Position the shoul-

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ders face forward, or the trunk is even twisted a little to R. From this point the trunk bends to R until a climax when the arms reach Second Position. Then it returns to an erect position, and finally twists and bends to L in preparation for a repetition of the exercise.

When this exercise, as usually, follows immediately after the Third Exercise, the preparatory leftward twist is obtained by omitting to untwist the trunk at the termination of the previous exercise.

Head. The head follows the trunk exactly, turning and bending to L in the preparatory motion of the trunk. The eyes, but not the head, are lowered to look at the hands when they reach First Position, and then follow the R hand up to Third, the head turning to R but remaining bent to L. The eyes follow the R hand on to Second, the head being turned and bent to R. The head then turns forward and finishes in an erect, straight position.

Expression. Imagine that in the L hand is a large bunch of flowers, and that one flower is taken by the R hand from the L (when in First Position) and held up to be admired, then laid aside (Second Position) and the exercise

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repeated by taking another flower from the L hand.

Let immensity be also in your mind.

Common Mistakes. In addition to the errors common to Port de Bras exercises avoid: Hands too near the chest in First Position—Movement of either arm from First to Third Position in a waving instead of a straight path —The "Shoemaker's Port de Bras" or elbows leading—Prominent elbow when in Third Position—Moving the R arm backward from Third position instead of going to Second by the shortest route—Head bent toward the R arm in Third Position.

FIFTH EXERCISE

Both Arms Through Fifth Position

Brief Description

Preparation. Stand with R foot in Third Position behind, facing 45° to the R, as in the two preceding exercises. Raise the arms through First to Fifth (cts 1, 2, 3, 4), to Second (cts 5, 6), and down to the stationary position (cts 7, 8).

Repeat 4 or 8 times in all.

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FIFTH EXERCISE IN PORT DE BRAS

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Details

Arms. The wrists are down as the raising movement begins; turn them gradually until they are inward as First Position is reached. Without marking this phase, but with wrists still turned inward, proceed to Fifth Position. Remain here for an instant, taking care that the arms are curved in a good ellipse. Then lower the arms by the shortest path to Second Position, the movement coming from the shoulders. The backs of the hands lead till Second Position is reached, when the wrists are turned down and the arms lowered to the stationary position.

Trunk. This exercise is from a straight to a twisted position of the trunk, beginning at the final position of the previous exercise, i. e., facing a little to the R in a straight position. With the first motion of the arms the trunk begins to twist and bend to the L, the shoulders facing forward by the time First Position is reached. The trunk then bends backward as well as to the L until the attainment of Fifth Position, after which the leftward twisting and bending continue until the arms reach Second; then the trunk resumes the original starting position.

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Head. The head bends slowly back and to L side. When Second Position is reached the eyes look at the palm of the R hand. From this point the head remains bent to the L, but rotates to the L, with the eyes following the L hand to Second Position. The head then resumes the erect pose.

Attitude. When the arms are in Fifth Position the attitude is as follows: The weight is on the balls of the feet, the shoulders face directly forward, the trunk is bent to the rear, the bend being chiefly in the upper part of the body, not at the waist; the chest is thus much lifted, the abdomen drawn in; the trunk is also bent and twisted a little to the L, the neck is relaxed, and the head, which is thrown back and bent a little to the L, is exactly in the midst of the space between the arms, so that it is framed by them.

Expression. We may imagine that we lift a crown or wreath up overhead, that this is then taken up into the heavens by an angel; we watch it going for a moment, then let our arms sink, in satisfied resignation.

Common Mistakes. Avoid the general mistakes of Port de Bras and also—Bringing the

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waist forward instead of raising the chest when bending backward—Omitting to throw the head back—Stiffening the neck—In Fifth Position angular elbows, arms too high up or failure to turn the palms in—Moving the arms back overhead when going from Fifth to Second Position—Bending the elbows, or letting them lead, on starting for Second Position.

SIXTH EXERCISE

Both Arms Through Fourth Position

Brief Description

Preparation. Stand with R foot in Third Position behind and facing 45° to the R, as in the preceding three exercises.

Raise the arms to First Position (counts 1, 2), keep the L arm in First Position and raise the R to Fifth (the arms together making Fourth Position) (cts 3, 4), open to Second Position (cts 5, 6), and lower to the stationary position (cts 7, 8).

Repeat 4 or 8 times in all.

Details

Arms. Raise the arms from the shoulders, with elbows slightly bent and wrists turned

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down at first. Turn the wrists gradually until the palms are inward when First Position is reached, and keep them turned in till Fourth is taken. Pause for an instant in this position, then reach forward a very little with both hands (a sort of appeal to the audience), turning the palm of the L (the lower) hand somewhat upward, as in the exercise through First Position. Then with a large movement sweep in the most direct path to Second Position, the shoulders starting the motion and the backs of the hands leading. At Second Position the palms are turned down before lowering the arms to stationary position.

Trunk. This exercise is from a **straight to a twisted** position of the trunk. The initial stand, facing 45 degrees to R, is maintained, as is the untwisted and erect trunk position, until Fourth Position is reached, which is a more erect position than the corresponding ones in other exercises. From Fourth Position the trunk bends and twists to the L until the attainment of Second, after which an erect and untwisted position is assumed.

Head. The eyes, but not the head, are lowered to look at the hands as they arrive in First Position, then follow the R hand up to Fifth

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Position, the head bending back and to the L somewhat and being twisted a little to R. The head then turns leftward, remaining bent to L, and the eyes follow the direction of the L hand as it goes to Second Position. Then the head assumes the original erect untwisted pose.

Expression. Fancy that you are lifting up a flower pot, and that as soon as you reach First Position a beautiful plant grows up in it (indicated by raising the R hand to the supposed height of the plant). Then you present the pot of flowers to the audience.

Common Mistakes. Besides the usual errors of Port de Bras, beware of Failure to express dignity and pride, the effect being sometimes lost by bending too much at the waist in Fourth Position, or by omitting to elevate the chest—Neglect to emphasize Fourth Position by a pause—Elbows leading in going from Fourth to Second Position—Omission of the movement of giving on leaving Fourth Position.

PORT DE BRAS WITH L FOOT BEHIND

Stand with L foot in Third or Fifth Position behind, in such manner that the whole figure faces about 45 degrees to the L. Repeat the

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Third, Fourth, Fifth and Sixth Port de Bras exercises, with R and L entirely changed about.

PORT DE BRAS WITH THE WEIGHT ON ONE FOOT

For the sake of variety these four exercises may be practiced with the feet in the open position described for Port de Bras with one arm. This has the merit of teaching more of balance and bringing a largeness of expression, but entails for the head and trunk positions a departure from the standards of posture as exemplified in the Five Positions, the basis of dancing. This foot position also eliminates in great part the twisting of the trunk, which is valuable for flexibility.

When this foot position is used the **trunk and head movements are the same for all the four exercises, and exactly like those previously described for Port de Bras with one arm.** The rule is in brief: Always bend away from the foot which bears the weight.

A CORRECTIVE EXERCISE

For correcting round shoulders, a drooping head or flat chest the Fifth Port de Bras exercise practiced with extreme positions and with

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the feet in an open position is invaluable, from its backward bending of the trunk. With the wider base of support this can be done especially strongly, but it may be well to use the exercise in connection with others of Port de Bras.....Its medicinal form is as follows:

Description. Stand on L foot, facing 45 degrees to L, with R foot pointed diagonally backward. Be careful to keep all the weight on the ball of the L foot, as this is the way to keep the balance and bring up the chest. Raise the arms slowly to Fifth Position, at the same time bending the trunk and head backward and to the R and twisting a little to the R so that the shoulders face forward. Lower the arms to Second Position, then stretch as far back as possible, at the same time elevating the chest, bending as far as possible back and to the R and allowing the head to fall far back, the neck being entirely relaxed. It is most important for deriving the full benefit from this exercise that the backward bend should be chiefly in the upper part of the back, making the chest rise and drawing the abdomen in. . . . Hold this extreme posture for a moment, then slowly recover an erect position and lower the arms. In recovering allow the head to remain bent back until the trunk has almost come to the

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vertical position, i.e., straighten the trunk first and then the neck. This order is followed to avoid stiffening the neck and to keep the upper part of the back arched as long as possible.

Repeat 4 or 8 times, standing on L foot, and the same on R foot.

PORT DE BRAS in ¾, i. e., WALTZ TIME

The music for these exercises must have a classical quality, also a graceful swing and a well-defined melody.

FIRST EXERCISE

Brief Description

Preparation. Stand with the feet in First Position and slowly raise the arms through First to Second. Swing the R arm to First Position, bending at the waist to L (3 counts, 1 measure), swing the R arm back to Second, bending at the waist to R (3 counts, 1 measure). The L arm remains in Second Position. Do these two movements twice with R arm, twice with L, and twice again with each. Then do 8 single times alternating R and L.

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PORT DE BRAS IN WALTZ TIME

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Details

Arms. Immediately before starting to swing the R arm from Second to First Position turn the palm down and move the arm thus and horizontally to First Position. Simultaneously with starting to swing the arm back to Second Position again turn the wrist until the palm is somewhat upward. In this position swing it back to Second in the same horizontal path by which it came. The turn of the arm must be confined to the forearm, for if the elbow be moved the arm cannot return to Second Position in a straight path, but must make an upward curve, which is very bad.

In the first or inward movement the shoulder joint acts first, the elbow next, then the wrist and last the fingers; in the second, or outward movement, this order is exactly reversed.

Move the arms slowly so as to fill in all the beats of the music, and as if the air were a resisting medium, like water, in which one were swimming. For this the arms must be relaxed.

Trunk. The trunk follows the movements of the arms (or rather takes the lead), bending from side to side and pulling the arms after it. There is no twisting, but only bending. As in the case of the arms, the movement must

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be slow, drawn out to fill in all the counts, and the trunk must be relaxed to make this possible.

Head. These movements are followed by the head, which bends to L when the trunk goes L, and vice versa, but which turns so that the eyes always look in the direction of the moving hand. The neck must be relaxed to allow of free movement.

Expression. Imagine that your arms are streamers floating in the breeze. This thought may be attained by completely relaxing them. Lose yourself in the ecstacy of the waltz rhythm, letting your whole being sway to its pulsation.

Common Mistakes. Stiffness of the arms, impeding the flowing movement—Motion of the arms from the elbow instead of from the shoulder (a small movement)—Elbows leading in the outward sweep—A twist of the entire arm in First Position, necessitating a semicircular path back to Second—Too conspicuous a turn of the wrist in First Position—Failure to express the rhythm by the body as well as by the arms—A twist from side to side instead of only a bend—An awkward position of the resting arm.

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SECOND EXERCISE

Brief Description. Preparation: Keep the feet in First Position and begin with arms in Second, the pose just reached.

Swing the R arm to First Position, bending at the waist to L (3 counts, 1 measure) and swing the R arm back to Second, bending at the waist to R (3 counts, 1 measure). These two movements are the same as the beginning of the previous exercise. Swing the R arm up to Fifth, bending at the waist to the L and back (3 counts, 1 measure), and lower the R arm to Second, bending at the waist to R (3 counts, 1 measure). During these 4 measures the L arm remains at Second Position.

Repeat for 4 measures with L arm, and continue alternating for 2 or 4 times in all with each arm.

Details. The first two movements are exactly as described in the previous exercise.

When the R arm goes from Second to Fifth Position, it takes an almost semi-circular course forward and upward, not falling low enough to pass in front of the face. The movement begins in Second Position with the palm down, and finishes in Fifth with the palm inward, the hand having turned gradually on the

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way. Remember that both hands in Fifth Position are forward of the face, and that the elbow and wrist are both slightly bent to make a continuous curve of the arm.

In returning to Second Position the arm takes the most direct course, back of hand leading.

Trunk. When the R arm is raised to Fifth Position, the trunk bends to L and backward, chiefly in the thorax, making the chest much elevated. When the R hand is lowered to Second Position the trunk bends only a little to the R, so that it may bend still more in this direction when the L arm begins to move.

Head. When the R arm is in Fifth Position, the head is bent to L and thrown back, and the face turned to R toward the R hand, then the head bends to the R and the eyes follow the direction of the R hand as it returns to Second Position.

Expression. Think of raising up a flower to admire it, as you come to Fifth Position. Take this movement joyously, with an accent of the turning of the hand as it comes up to Fifth Position.

Common Mistakes. Stiff arms—Motion from the elbow instead of from the shoulder—El-

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bows leading in returning to Second Position—Failure to lift the chest when raising the arm to Fifth Position.

THIRD EXERCISE

Since steps are involved, to give a lively close to the arm movements and end the monotony of standing still, the following is not strictly an arm exercise:

It is practiced immediately after the one just described, without stopping the music.

Brief Description. Preparation: Keep the feet in First Position and the arms in Second, as at the end of the preceding exercise.

On the first measure swing the R arm to First Position, bending at the waist to L; on the second measure point R toe in Second Position and swing the R arm to Second, bending at the waist to the R until the R hand is about 24 inches above the R foot; on the third measure step and hop forward on R foot, lifting L foot behind and raising both arms to Fifth Position; on the fourth measure step back on L foot, bring R foot to First Position and lower the arms to Second Position. Repeat these 4 measures starting with L arm and L foot. Re-

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peat the whole exercise (8 meas.) 4 or 8 times in all, starting L and R foot alternately.

Details

1st Measure. The first or inward swing of the R arm and the bend of the trunk to L are done as in the two previous exercises.

2nd Measure. In the second movement the R hand is extended over the R foot with palm up, in a decisive manner as if to call attention to the foot. To make this pointing out more natural the whole figure may turn a little as well as bend to the R. To point the R foot, slide R foot to side keeping the toes on the floor, and of course with toe turned out, heel brought forward and arch elevated. Both knees should be straight in this part of the exercise; a bending would spoil the beauty of the attitude, violate the principle that a leg bearing the weight should be straight, and lose the beneficial stretch of this leg. Meanwhile the head turns to look at the pointed foot, but in bending it and the trunk to the R the elevation of the chest must not be slighted.

3rd Measure. Before stepping forward onto the R foot bring it through First Position and extend it forward a few inches above the floor

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with the toe stretched down and turned out and the knee straight. Step—from the toe first—directly forward to Fourth Position and hop, lifting the leg backward from the hip, the knee being slightly bent to make a continuous curve, and the entire L leg being turned out and the toes stretched down.

Before the arms are raised to Fifth Position the palms are turned down and then gradually inward, so that when the Position is reached they are turned toward the face and the arms make a circular frame for the head. The arms during this movement follow a semi-circular path, approaching First Position on the way to the Fifth.

The trunk is bent to L and back and the chest is much elevated.

The head is thrown back and slightly bent to L and the face is turned to look at the R palm.

4th Measure. Step backward onto L toe (cts 1, 2), and bring the R foot up to the L foot in First Position and lower the L heel (ct 3). The arms are lowered to Second Position by the most direct route, the backs of the hands leading. The trunk and head resume the erect position.

Expression. We may think of picking blossoms from a cherry tree (on step hop with

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arms Fifth Position), and playfully throwing them on the ground (when the hand is extended over the foot in Second Position).

Common Mistakes. Pointing the toe diagonally forward instead of in Second Position—Neglecting to turn out the toe of the pointed foot—Bending the supporting knee—Not making forceful and expressive the gesture of indicating the sideward pointed foot—A sinking of the chest when bending to the side—Turning the toe in when stepping forward—Omitting to extend the leg forward and straight before stepping on it—Stepping diagonally instead of straight forward—Lifting the foot behind from the knee instead of the hip, making a sharp angle—Turning in the toe of this leg—Failing to bend backward and to lift the chest when hopping—Omitting the bend to the L—Taking an angular Fifth Position, or one with the elbows too low or too far back—Letting the elbows lead in returning to Second Position—Doing the whole exercise mechanically, without life or expression.

PORT DE BRAS IN DOUBLE TIME

With the exception of those described to waltz time, all the Port de Bras exercises may be done twice as fast; in other words, using

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half as much music for each set of motions. At this speed the trunk seems to take the lead, drawing the arms after it, while its movements and those of the head are very pronounced. The arrangement of counts in each exercise is such that the exercise seems now to end in Second Position, for the stationary position is passed through so quickly in repeating the exercise that it is hardly noticeable that it was taken.

Port de Bras in double time is very valuable for plasticity, for expression and for learning how to assume a beautiful position quickly, yet without jerkiness. It should not be practiced, however, until one is thoroughly practiced in Port de Bras as described.

Other exercises in Port de Bras which are of greater difficulty will be described in a later volume.

COMMON MISTAKES

In all Port De Bras Exercises

Arms bent at one joint and straight at another—Prominent elbows—Straight elbows—Elbows not lifted—Arms at or back of the shoulder line instead of in front of it—Arms not forward enough in Third or Fifth Position

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—Arms in these Positions so low as almost to hide the face—Stretched arms—Shoulders lifted when the arms are—Arms lower than the chest level—Bent wrist, making a prominent hand—Straight, stiff wrist—Peasant position of the wrist in Demi-port de Bras—Straight and stiff fingers—Back of hand flat instead of rounded—Prominent thumbs—Fingers spread out and conspicuous—Set, unchanging position of the hands—Affectation in placing the fingers —Failure to turn the backs of the hands toward audience when they should be—Stiffness of the entire arm—Self-consciousness—Too quick motion followed by a pause—Jerky instead of continuous motion—Snaky arms—Movement from the elbows instead of from the shoulders —Shoemaker's Port de Bras—Failure to let the wrist lead—Overdoing this—Uncertain paths —Too large, stretched movements—Small movements—Aimless execution, without fully taking and thinking of the positions passed through—Omission of trunk and head movement—Drooping or forward head—Depressed chest—Failure to elevate the chest still higher when raising arms—Hips forward—Deficiency of slowness, or of smoothness, in body and head movements—Turning in the toe of the foot pointed back—Weight more on the heels than toes—Bent knees—Movement of the arms

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mechanically, or as an imitation, without expression or feeling of the movements—Failure to keep time and to be in sympathy with the music at each moment—Performance for oneself—that is, without magnetism—Leaning forward to make an appeal, instead of lifting the chest—A strained or an expressionless face —Affectation generally.

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PLASTIC EXERCISE A

Bending from Side to Side

The music is in slow 3/4 time, not a waltz unless a very slow one.

The Aim

The purposes of this and all the Plastic Exercises are the following:

To induce grace, by teaching slow and legato (continuous) motion of the arms and body.

To make the body and arms supple.

To give poise and repose.

To inculcate an harmonious use of all parts of the body together.

To teach certain attitudes.

To create a feeling for the lines of the body as a whole, there being time for thought.

The aim of this particular exercise is suppleness and ease in bending sideways at the waist.

The Exercise

There is no foot work in this exercise. Preparation: Stand with feet in First Position and raise the arms through First to Second.

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PLASTIC EXERCISE A

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During the first three counts (the 1st meas.) bend the trunk slowly to R side and swing L arm slowly up to Third Position, arriving on count 3. During the second three counts (the 2nd meas.) bend the trunk to L side and reverse the position of the arms. Continue this bending to R and L for 16 measures.

Details

The **arms**, in going from Second to Third Position, follow semi-circular paths, approaching First Position but not going low enough to pass in front of the face. Before starting this movement turn the palm down and then turn it gradually inward until in Third Position it is toward the face. In returning to Second the back of the hand leads and the arm follows a straight path. The arms should not move at exactly the same moment, for this would be mechanical: the arm which is lowered to Second Position should arrive each time a little ahead of the other. The arms should swing freely from the shoulder; this is to show that they have a separate movement of their own, and are not merely attachments of the shoulders, which latter must move from side to side on account of the body's bending.

The **trunk** should bend as far to the side as

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is conveniently possible, the limit being when a stretching is felt up and down the opposite side, increased by the lifted arm. The trunk bends neither forward nor back; a proper lifting of the chest will give the side-to-side perpendicular plane in which the trunk should move. The **head** bends to R and L with the trunk, but turns to the opposite direction to look at the hand which is lifted. There should be in this attitude a continuously curved line made by the head and the trunk. The head must not be allowed to incline forward.

The movements of both body and arms must be slow enough to fill in all the counts of the music, the student remembering that the attitude is begun on the first count and not finished until the third.

Expression

Think of a palm-tree waving in the African wind. The lower part of its trunk (one's legs) is fixed and motionless, but the upper part of the stem (one's torso) bends in the breeze, and the branches (the arms) sway still more.

Common Mistakes

Bending insufficiently—Using the arms in a set, mechanical way—Neglecting to turn the

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palm in at Third Position—Dropping the arm in Second Position too low—Leaning back, with the hips projecting forward—Bending forward at the waist—Dropping the head forward—Completing the attitudes on the first instead of the third count.

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PLASTIC EXERCISE B

Sideward Bending, Pointing the Foot.

The music is in waltz time.

The Aim

The purposes are those of all the plastic exercises, and in particular:

To give freedom at the waist in bending sideways.

To grant freedom of movement to the neck.

To elevate the chest.

To cause an erect carriage of the head.

To stretch the legs, and thus to straighten the knees.

To strengthen the toes, arches and ankles.

To elevate the arches.

The Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second. On count 1 slide R foot to R side, pointing it in Second Position, and at the same time begin to bend slowly at the waist to R and to move the arms slowly to Fourth Position with L arm up, taking three counts (1 meas.) to

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PLASTIC EXERCISE B

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complete the attitude. In the second measure return to the original position, by bringing R foot to First Position on count 1, and slowly, occupying the three counts, raising the trunk and opening the arms to Second Position.

Do the same with L foot.

Continue alternating R and L for 4 or 8 times with each foot.

Note: The same exercise may be practiced **progressing** forward, as follows: Start with R foot behind in Fifth Position. Slide R foot to Second Position, returning to Fifth in front, and repeat the same with L foot; alternate for 4 times with each. To move **backward** begin with L foot and follow the same plan as in the forward progression.

Details

The **trunk** bends somewhat backward as well as sideways, but the backward bend is made by elevating the chest rather than by bending at the waist, which is apt to carry with it a forward projection of the hips. The head is turned to look down over the shoulder at the pointed foot; in doing this the head must at the same time be thrown far back, making a position which besides being beautiful involves a beneficial backward stretching and strong twist of

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the neck. The head and trunk between bendings must be very erect and facing straight forward.

Before the arms start to move from Second to Fourth Position the palms turn down, then gradually inward until at Fourth Position they are entirely turned in. The return to Second Position is with backs of hands leading. The lower arm in Fourth Position should be extended well forward, and should not fall below chest level, but have the elbow well lifted to leave air space under the arm.

The principal line of this attitude is a long curve from the lifted hand to the pointed toe.

The toes of both feet should be kept on the floor throughout the exercise, and the sliding toe should be pressed against the floor with force, stretched down, turned out, the heel brought forward and the arch elevated as much as possible. This foot should be pointed directly sideways. Neither knee should bend throughout the exercise, for this would mar the beauty of the straight lines, and in the supporting knee quite eliminate that stretching of the leg which is so valuable.

Expression

You may imagine that you are Flora, pouring flowers from a cornucopia onto the earth.

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Common Mistakes

Toe lifted from the floor, and a bend of the knee, before pointing—Pointing diagonally forward instead of sideward—Failure to elevate the arch on pointing—Neglect to turn out sufficiently the toe of either foot—Bent supporting knee—Side to side turning—Trunk inclined slightly forward—Depressed chest and head bent forward when looking at the pointed foot—Arms crossing over the median line of the body—Angular elbows in Fourth Position—Lower arm too close to the body, for the elbow not being lifted—Hand of this arm not sufficiently forward—Mechanical, expressionless execution.

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PLASTIC EXERCISE C

Twisting the Trunk.

The music is in slow waltz time. Two measures are played for each twist.

The Aim

In addition to the purposes of all Plastic Exercises, this exercise trains the body in extreme twisting in order:

To make easy, natural and spontaneous the slight twist which most attitudes contain.

To stretch and strengthen the muscles between the ribs, seldom used in daily life, and thus

To increase greatly the suppleness of the body.

To train the body in backward bending.

To make the neck much more flexible.

To induce an erect carriage of the head.

Exercise

Simplest form. Preparation: Raise the arms through First to Second Position and point the R foot in Second Position. Slowly transfer the whole weight to the R foot, leaving the L pointed in Second Position, at the same time slowly twist the entire figure until the shoul-

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PLASTIC EXERCISE C

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ders face R, and swing the L arm forward and across in front until it is extended toward the R side of the room, at the same time swinging the R arm as far as possible back. The transfer of the weight occupies about three counts, while the complete building of the attitude requires six: thus the arms continue to move after the feet have reached their position. The head remains always facing the audience. . . . Sway onto L foot and reverse the positions of the body and arms (6 cts, 2 meas.).

Continue this twisting to R and L for 16 meas.

Exercise

With bending knees. This exercise is the same as the preceding one in its attitude, the counts and the Preparation, which last is R foot pointed in Second Position.

Bend the L knee as much as possible without lifting the heel from the floor (ct 1), slowly transfer the weight to R foot, the R knee remaining straight and the L knee being slowly straightened, so that by the third count both knees are straight again, and the L toe pointed. On transferring the weight again to L foot the R knee bends and not the L. The bending knee must be turned out sideways.

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Details

The attitude can be best understood from the accompanying illustration. The R arm should show at the L side of the figure. The L arm should make a gradual upward curve. Its palm is turned in. At the completion of the attitude there should be an instant's pause so that the pose may be seen.

The **trunk** is bent rather far backward, as well as twisted and somewhat inclined to the L. The head is thrown far back when the attitude is finished, continuing the curve made by arching the back. We may note that for the head merely to remain facing forward while the body turns to such a degree is a very strenuous exercise for the neck. The chest and the whole figure are elevated, as if the dancer were exhilarated by having the lungs full of air; this will make the lines of the attitude and figure more beautiful and correct. The two lines which are most clearly seen in this attitude are the curve formed by the head, trunk and pointed leg, and the curved line of the two arms, with the shoulders connecting them.

Both **knees** should be straight throughout the exercise. One should observe without fail that the counts require the feet to reach their position first, and that then the arms continue

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slowly building the attitude until the very last allotted count.

Expression

Fancy that gauzy chiffon wings are attached to your arms, then try to swing the arms in such manner that the wings will float after them, sustained on the air even until the climax of the attitude. This thought will insure a slow movement of the arms.

Common Mistakes

Moving the arms and trunk too quickly and then pausing—Failing to bend backward, or to twist, far enough—Inclining too much sideways—Omitting to throw the head back—Stiffening the neck—Lifting the forward shoulder—Bending the forward arm too much—Having the R arm not visible at the L side—Letting the whole figure settle down—Flattening the chest and letting the hips protrude forward—Having the toes not well turned out—Bending both knees at the same time in the second exercise—Turning the bent knee forward instead of to the side.

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POINTER

Pron. pwàN-tay. Par terre family.

Pointing the toe on the floor.

This exercise is so utterly simple that it is used for beginners only. A point may be made in any direction, but the exercise is practiced always to the side and forward. The difference between a point and a petit battement is that in the latter the toe slides on the floor all the time, while in the present exercise the toe is lifted from the floor before taking the pointing position.

The music is any gavotte (4/4 or 2/4 time), or similar composition.

The Aim

To teach and give strength for a marked pointing of the toes.
To turn out the toes.
To elevate the arch.
To strengthen the arch and ankle.
To accustom to moving the leg from the hip joint.
To bring daintiness and grace.

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The Exercise

Preparation: Stand with the feet in First Position. A girl holds skirt with both hands; a boy holds the lower edge of his coat, or carries his arms sideward at about 45°, imagining that he holds a full coat of the old Colonial cut. The style of carrying his arms akimbo we do not recommend.

Lift R foot an inch or more from the floor and point the toes to side in Second Position (ct 1), hold (ct 2), return R foot to First Position (ct 3) and pause (ct 4).

Repeat the above 8 times in all.

Repeat 8 times with L foot.

Point R foot forward in Fourth Position 8 times.

Repeat with L foot.

Details

Before the pointing, the entire leg should be lifted from the hip with knee straight (though not stiff), thus giving to a small movement all the freedom of a large one. The extension in pointing must be rather short, not far enough to entail a bend of the supporting knee. The toe should be pointed down against the floor emphatically, with a decisive stretching downward of the foot. In each position the

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toe should be turned out, the heel brought forward and the arch elevated as much as possible. The standard directions—directly sideward or directly forward—must be adhered to.

Arms. Hold the skirt or coat lightly between the thumb and first finger, the other fingers being curved and inconspicuous, then turn the backs of the hands forward, not exaggeratedly, raise the elbows about 25°, and bend them slightly, to give the appearance of airy lightness.

Trunk. With each pointing of the foot bend slightly sideward at the waist toward the foot which is pointed, e. g., when R foot is pointed, whether sideward or forward, bend to the R side (never forward). Make the bending very slight, just enough to prevent the exercise from looking stiff and mechanical. Resume the erect position each time the foot returns to First Position. The head turns each time to look toward the foot which is pointed.

Expression

Your pupil may imagine his foot to be the beak of a bird which is picking up grains of wheat. This thought will make him point the

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toe decisively, thus gaining the benefit of the exercise.

Common Mistakes

Bending the knee of the moving leg in preparation for pointing the foot, giving an appearance of affectation—Bending the supporting knee when pointing—Pointing diagonally instead of straight forward or sideward—Neglecting to turn out the toes sufficiently and to elevate the arch—Pointing the toe listlessly, without any force—Bending forward at the waist in lieu of sidewise—Omitting to take a good standing position with chest up, between each pointing.

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PAS DE POINTE

Pron. pah de pwànt. Par terre family

Step to side and point forward.

The music is any gavotte, in either 4/4 or 2/4 time.

The Aim

To harmonize the whole body, by bringing all parts into action simultaneously.
To impart the principle of opposition, in an easily comprehensible form.
To bring the pupil to make even small movements in a large way, i. e., moving the legs from the hips and arms from the shoulders.
To inculcate pointing the toes.
To teach how to extend the foot forward with the toe turned out.
To bring dignity and grace.
To give balance.

The Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second Position.

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Two Different Positions for Pas de Pointe

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Step with the R foot to R side (in 2nd Pos.; ct 1), point Lf directly forward in Fourth Position as far as is comfortable without bending R knee, and move the R arm to Third Position (ct 2). The L arm remains at Second Position.

The above counts are for a 2/4 time gavotte. If 4/4 time be used the step is on counts 1, 2, and the point on 3, 4, for the exercise must always be practiced slowly.

Repeat, starting with L foot, and continue alternating R & L for 8 times with each foot. At the end bring the feet to First Position and lower the arms slowly to the stationary position.

Details

Step R foot to side, bring L foot up to it in First Position and then point L foot forward, resting on the four little toes, in Fourth Position, the movement of this foot having been continuous. Keep the toes of L foot on the floor until it is extended to the required position, then lift it a little from the floor with straight knee, and return the toe to the floor in the pointing position with a somewhat emphatic movement. The extended foot is of course turned out and when on the floor rests

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on the four little toes, which are turned down, and the heel is brought forward. Throughout the exercise neither knee should bend; but stiffness of the knees is to be avoided.

When the R **arm** moves from Second to Third Position it follows a semi-circular path, approaching First Position on the way, but not falling low enough to pass in front of the face. Before the start the R hand turns palm down, and while moving the wrist turns gradually until when Third Position is reached the palm is inward. As the L foot steps to L side the R arm moves from Third to Second Position, the back of the hand leading.

The **trunk** and **head** are bent to the L side and somewhat back, making a straight line along the body from the L toe to the top of the head. The head is turned to look into the R palm and is bent slightly back to the L. The chest should be elevated.

Expression

The thought is of playing with and admiring two flowers, raising them up first with one hand and then with the other. The attitude, which comes from the French dances, expresses grace and dignity.

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Common Mistakes

Turning the entire body from side to side instead of the head only—Crossing the free foot too far over the other—Neglecting to turn out the toe of the free foot—Bending one or both knees—Failing to pass through First Position on the way to Fourth—Having the movement of pointing the toe come from the knee, giving an air of affectation—Omitting to turn the palm in when coming to Third Position—Having an angular elbow in Third Position, instead of a curved arm—Allowing the hand in Second Position to fall too low—Bending forward instead of slightly backward when looking into the palm.

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GLISSÉ, ASSEMBLÉ, GLISSÉ, POINTE

Pron. gleessay, àssahNblay, gleessay, pwàNt.
Par terre family.

Slide, close, slide, point.

The music is any gavotte (2/4 or 4/4 time), or similar composition.

The Aim

The purposes of this exercise are the same as those of Pas de Pointe, the change from one to the other being for the purpose of avoiding monotony.

The Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second. Slide on R foot to R side (ct 1 and), step L foot up to R foot in First Position (or 3rd or 5th pos. behind—an assemblé) (ct 2 and), slide on R foot to R side again (ct 3 and), point L foot forward in Fourth Position (ct 4 and). The arms remain at Second Position for the first 3 counts and on count 4 the R arm is raised, making Third Position.

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Repeat the above, starting L foot to L side, and lowering the R arm to Second Position.

Continue starting with R and L feet alternately for 4 times with each foot.

Details

It will be observed from the counts that the exercise is to be practiced slowly, for there is the equivalent of two counts of music for each movement, i. e., "count 1 and" in 2/4 time, or "counts 1, 2" in 4/4 time. The assemblé (2nd movement) is in First Position if the greatest simplicity be desired, Third coming next and Fifth being the most advanced. Sometmes when the latter is used a little bend with both knees is made on the assemblé, just a slight dip, to give more life to the exercise. Be sure to turn out the toe of the foot which steps behind in Fifth Position.

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PAS DE POINTE AND GLISSÉ, ASSEMBLÉ, GLISSÉ, POINTE

With Other Arm Movements

To avoid monotony, the forms here described of these exercises should not be taught in the same lesson with the previous forms.

The music is the same for these and the other forms, but should be played more slowly in the present case, to give time for the added trunk movement.

The changes consist simply in the attitude reached, which is now (for the R side): Stand on R foot, point L foot forward in Fourth Position, raise the arms from Second to Fifth Position, turn to R until the shoulders face diagonally forward R, look forward over the L shoulder, bend the trunk and head somewhat backward and to L, and elevate the chest.

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PETITS RONDS DE JAMBE
FROM FIFTH POSITION

Pron. p'tee rawN de zhahNb. Par terre family

Small foot circles, keeping the toes on the floor and knees straight.

The exercise is practiced both with and without the bar.

The simplest form of this exercise (that through First Position) and its aim have been fully described in Book I. There are many other varieties, of which those of medium grade will be described here and the most difficult in a later volume.

The best foot position for use in the following is the Fifth, but Third may be used for greater simplicity. The two should never be mixed in a single exercise.

The music is in 4/4 or 2/4 time, with marked and definite rhythm but smooth (legato) quality, and with a full, sustaining accompaniment.

Exercise

At the bar. This form of the exercise is best practiced at the bar, since it is difficult to do accurately without a support.

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Preparation: Hold the bar with L hand, raise the other arm through First to Second Position and place R foot in Fifth Position behind. Slide R foot through First, Third and Fifth Positions, then in a circle forward to Fourth, sideward to Second and backward to Fifth behind, the whole being a continuous movement. The accent of the circle (on count 1), is when the foot is sliding forward from First Position. The previous entrance into First Position was a preparatory movement, but perfectly continuous with the forward movement, the R foot creeping inconspicuously around the L heel to be ready for the forward circle. On the second count, when the foot returns to Fifth Position behind, there is a short pause.

Repeat 8 or 16 times with R foot.

Face about, hold the bar with R hand, reverse the position of the feet, to L in Fifth behind, and repeat 8 or 16 times with L foot.

Turn to face in the original direction, bringing R foot in Fifth Position in front. Make 8 or 16 petits ronds de jambe backwards with R foot following the same plan as in the forward circles, i. e., slide R foot around L heel to Fifth Position behind, then in a circle backward, sideward and forward to Fifth in front.

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Face about, place L foot in Fifth Position in front, and make 8 or 16 backward circles with L foot.

Exercise

Backward and forward circles with the same foot. This is practiced with or without the bar.

Preparation: Stand with R foot in Fifth (or 3rd) Position behind and raise the arms through First to Second Position. Make a backward petit rond de jambe with R foot (ct 1), finishing in front in Fifth Position (ct 2), and pause a moment. The foot circle in this case is obviously more like a semi-circle than a circle. Make a forward petit rond de jambe with R foot (ct 1), finishing behind in Fifth Position (ct 2).

Repeat, using R foot only, for 32 counts in all.

Interchange the position of the feet and repeat for 32 counts with L foot.

Exercise

Moving forward with alternate feet. Before beginning a forward progression, stand with R foot in Fifth (or 3rd) Position behind and raise the arms through First to Second Posi-

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tion. Make a backward rond de jambe with R foot (ct 1), finishing in Fifth Position in front (ct 2). Repeat the same with L foot and continue alternating R and L for 8 times with each foot, that is for 32 counts in all.

Moving backward. Keep the feet in the position last reached, i. e., L in front in Fifth Position, and move backward as follows:

Make a forward rond de jambe with L foot (ct 1), finishing behind in Fifth Position (ct 2). Repeat the same with R foot and continue alternating L and R for 8 times with each foot, 32 times in all.

Details

All of the details of Petits Ronds de Jambe given in Book I are applicable here, and in addition the following:

When Fifth Position is used each circle is finished in front with an outward turn of the toe after the heel has reached its position, while each circle finished in the back has an added forward turn of the heel after the toe has reached its position.

In the first of the exercises here described be sure to keep the moving foot flat on the floor all the time that it is passing around the stationary foot (i. e., from Fifth Position be-

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hind to Fifth in front), and see that in this passage it keeps so close to the stationary foot as to touch it all the time. To make sure that the toe be always turned out think of leading with the heel.

In the latter two exercises extend the moving foot as far as possible, whether forward or back, in beginning the rond de jambe, but in finishing the circle extend it back or forward only moderately.

The common mistakes in Petits Ronds de Jambe have been enumerated in Book I.

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PETITS RONDS DE JAMBE PLIÉS

Pron. p'tee rawN de zhahNb pleeay. Par terre family.

Small foot circles with bendings of the supporting knee.

The exercise is practiced both with and without the bar.

The foot positions are first closed, then open, then closed again. The beginning may be in First, Third or Fifth Position, next the Fourth Prolonged Position in front or behind is taken, then the Second Prolonged Position, and then the return is to a closed Position. (Prolonged Positions are those in which the knee of the supporting leg is bent so that the moving foot may be extended farther.)

The music is in 4/4 time and legato; the same selections may be used as for Petits Ronds de Jambe, but they must be played more slowly.

The Aim

The exercise is for the same purpose as Petits Ronds de Jambe, and in addition is used:

To create suppleness and freedom in the knees.
To strengthen the knees and thighs.

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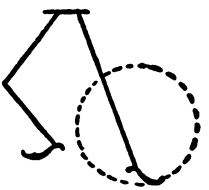
To turn out the knees.
To bring balance and control (when practiced without the bar).
To induce an easy and graceful walk.

Exercise

From First Position. Preparation: Stand with feet in First Position and raise the arms through First to Second. Make a forward petit rond de jambe with R foot, passing through Fourth and Second Prolonged Positions, at the same time bending the L knee (ct 1), and complete the circle by bringing R foot to First Position, at the same time straightening the L knee (ct 2).



Repeat 8 times in all.

Make 8 forward circles with L foot bending R knee.

Make 8 backward circles with R foot, returning each time to First Position, and bending and straightening the L knee.

Make 8 backward circles with L foot, bending R knee.

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Three Other Exercises

Ronds de Jambe Pliés may also be practiced as follows:

From Fifth Position behind through Fifth in front to Fifth behind, and

From Fifth in front through Fifth behind to Fifth in front.

From Fifth behind to Fifth in front always using the same foot.

From Fifth behind to Fifth in front with alternate feet and moving forward or back.

These exercises follow the same plan as the corresponding ones of Petits Ronds de Jambe, described in this volume.

Details

The particulars are the same as in Petits Ronds de Jambe, for the foot which circles. **The supporting knee must be turned out sideways when it bends,** and the bend should be as deep as can be made without raising the heel from the floor. The knee must be entirely straightened between each bend. The stationary foot should rest squarely on the floor, not turn over to rest on either side. Each circle must be finished with an accent and with both feet flat on the floor and knees straight.

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The trunk should remain perpendicular always.

Common Mistakes

The usual errors are those enumerated for Petits Ronds de Jambe, and in addition the following—Allowing the supporting knee to turn forward instead of to the side when bent —Letting the supporting foot turn over onto one side—Bending not deeply enough to get the full benefit of the exercise—Permitting the hips to project forward on extending the foot forward—Leaning forward when extending the foot backward.

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PETITS BATTEMENTS ET PETITS RONDS DE JAMBE ALTERNATIVEMENT

Pron. —àl-tair-nà-teev-mahN. Par terre family.

Small beatings alternating with foot circles.

The exercise is practiced both with and without the bar.

A petit battement (described completely in Book I) is: Slide the foot to an open position (ct 1), and back to a closed position (ct 2), keeping the toe always on the floor and the knees straight.

The music is the same as for Petits Ronds de Jambe—legato 4/4 time.

The Aim

The purposes of this combination of exercises are the same as for the two separately, with the addition that dexterity is imparted by the constant quick changing from one kind of movement to another.

Exercise

Backward and forward with the same foot. Preparation: Stand with R foot in Fifth (or

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3rd) Position behind and raise the arms through First to Second. Do one petit battement with R foot backward to Fourth Position, returning to Fifth behind (cts 1, 2), make one backward petit rond de jambe with R foot, finishing in Fifth Position in front (cts 1, 2), do one petit battement with R foot forward, returning to Fifth position in front (cts 1, 2), and make one forward petit rond de jambe with R foot, finishing in Fifth Position behind (cts 1, 2). Repeat the above 4 times in all with R foot (32 cts).

Reverse the position of the feet and repeat all with L foot.

Exercise

Moving forward with alternating feet. Preparation: Stand with R foot in Fifth (or 3rd) Position behind and raise the arms through First to Second Position. Do one petit battement backward with R foot, returning to Fifth Position behind (cts 1, 2,), and make one backward petit rond de jambe with R foot, finishing in Fifth Position in front (cts 1, 2).

Repeat all with L foot.

Continue starting with R and L feet alternately for 4 times in all with each foot (32 cts).

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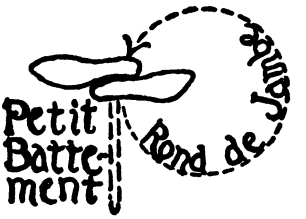
Moving backward. Start with L foot in Fifth Position in front, as at the end of the forward progression. Do one petit battement forward with L foot, returning to Fifth Position in front (cts 1, 2), and make one petit rond de jambe forward with L foot, finishing in Fifth Position behind (cts 1, 2).

Repeat all with R foot.

Continue starting with L and R feet alternately for 4 times with each foot (32 cts).



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JETÉ, SAUTÉ

Avant et en arrière

Pron. zhetay sotay àvahnt ay ahn àrriaire.
Ballon family.

Leap (or step) and hop, forward and back.

The free foot is lifted behind on the forward step and in front in the backward step.

The term leap is used instead of step because in dancing with full vigor the steps usually become leaps.

When an exercise the best music is in waltz time, but the step adapts itself easily to 2/4, 4/4 or 6/8 time.

The Aim

To bring lightness.
To give brilliancy and buoyancy.
To teach lifting and holding the leg backward.
To elevate the head and chest.
To teach a much used arabesque.
To improve control of rhythm.
To teach the harmonious use of the whole body, which is grace.

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The Exercise

Preparation: Raise the arms through First to Second Position and point R foot forward in Fourth Position.

Step forward on R foot, lifting L leg backward (cts 1, 2), hop on R foot (ct 3). During these three counts, which compose the first measure, move the arms from Second through First and up to Fifth Position. Step back onto L foot, raising R foot forward a few inches from the floor, (cts 1, 2), hop on L foot (ct 3). During the three counts of this second measure the arms move down to Second Position.

Repeat the above 2 measures 8 or 16 times in all.

Repeat 8 or 16 times starting L foot forward.

Details

Just before stepping forward each time the leg must be extended with knee straight and toes stretched down and turned out, a few inches above the floor. The same knee, i. e., of the leg which stepped forward, must bend a little before the hop; if it be straight before stepping the chance is better that it will not bend too much. That the knees be as straight as possible and the feet very springy is as desirable here as elsewhere in dancing, both char-

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No. 1

JETÉ SAUTÉ (FORWARD)

No. 2

JETÉ SAUTÉ (BACKWARD)

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acteristics adding to the elevation of the figure and to the buoyancy of the steps. . . . An extra swing or fouetté with R foot may be added when stepping back on L foot, making the exercise more cultivated and appearing somewhat less natural.

The **arms** take a much curved path in going from Second to Fifth Position, for they pass through First on the way. The palms turn down before the movement starts and gradually turn inward until they are toward the face in Fifth Position. In returning to Second the arms take a direct route, backs of hands leading. The arm movements should fill in all the beats of the music, Fifth and Second Positions not being reached until the third count of the measure. There is a slight accent of the arms on reaching Fifth Position.

The **trunk** is in continual motion from side to side and backward, the bend in this exercise being away from the supporting foot; this posture has less stable equilibrium than that of bending toward the supporting foot, as in jetés.

The emphasis of the exercise is each time on the forward step.

The **arabesque** on stepping forward is as follows: Stand on R foot with toe turned out and raise the L leg directly backward. It is not necessary to raise it high (although it is

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more beautiful thus) but it must be lifted from the hip, not the knee, except for a slight bend here, just enough to make a continuous curve of the leg. In addition it should be turned out from the hip, thus turning out the knee and foot. The toes are stretched down. The arms are in Fifth Position. The trunk bends backward and to L side and the chest is elevated to an extreme degree. The head is also bent back and to L side, but turned to R to look into the palm of the R hand. . . . When the arabesque is taken correctly there is a continuous curve like the letter C from the head down to the toe of the foot lifted behind.

The **arabesque** on stepping backward is as follows: Stand on L foot and raise R foot forward with knee slightly bent, toes a few inches above the floor and the leg turned out from the hip, turning out the knee and toes. The R leg should be raised directly forward, the toe being in line with the L heel and thus appearing as if crossed in front of the L foot. The arms are in Second Position with palms forward. The trunk and head are bent slightly to R side but not at all forward.

Pedagogy

In the forward arabesque the teacher must insist on the sideward as well as backward

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bending of the trunk, for to omit this is to induce stiffness of the trunk in all dancing. A very simple way to teach this bending and also the arabesque as a whole is to have the music played slowly at first, for 16 measures, meanwhile merely transferring the weight forward and back without hopping or lifting the foot, but each time taking the trunk and head positions correctly. Then quicken the music and introduce the hopping, when it will be found that the trunk will continue to bend correctly.

A good opportunity is afforded by this exercise to teach stepping with the toe turned out, since over and over again, with each forward step, the teacher can insist that this be done.

Expression

Imagine that there is a tray of nasturtiums in front of you at the level of the chest. Each time when stepping forward take both hands full of the red, yellow and orange blossoms and throw them up in the air, making a continuous fountain of flowers, which you watch and enjoy.

Common Mistakes

Lifting the leg backward from the knee instead of from the hip—Holding it too straight and stiff—Lifting it to the side instead of

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straight back—Failing to straighten the forward knee before stepping on it—Omitting to turn the toes well out when stepping forward —Keeping the trunk and head stiff, without motion—Failing to elevate the chest on the forward step—Throwing the hips forward—Neglecting to bend the head back—Looking down and backward over the shoulder on the forward step—Allowing the head and trunk to bend forward on the backward step—Making angles at the elbows—Raising the arms too high or too far back—Doing the exercise jerkily—Settling down, this ending all buoyancy and causing bent knees—Hopping on the second count instead of the third.

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JETÉ, SAUTÉ, FOUETTÉ

Pron. zhetay sotay foo-ettay. Ballon family.

Step on one foot and hop on it, swinging the other forward.

In the simplest possible language, and in the descriptions of our own dances, this is called "step swing." To be strictly technical it should in dancing be called leap swing, because with the exhiliration of the full art the steps become leaps. But as an exercise the first movement is usually a step.

Step swing may be executed in any direction or turning.

Any rhythm may be used which is not too slow to permit hopping, but the best music for practicing the exercise is waltz (3/4) time.

The Aim

To bring lightness, bouyancy and brilliance.
To give control of rhythm, it being more difficult for beginners to dance to three counts than to two.
To inculcate using all parts of the body together, in graceful harmony.
To improve the balance.

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The Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second. Step on R foot to R side (ct 1), swing L foot across in front of R foot (ct 2), and hop on R foot (ct 3). During these three counts swing the R arm up to Third Position, arriving there on count 3. The L arm remains at Second Position.

Repeat starting step L foot to L side (3 cts). On count 1 lower the R arm to Second Position and start to swing the L arm up to Third.

Continue starting with R and L feet alternately for 8 or 16 times with each.

Details

The exercise should be done smoothly, and the hop, although taken with buoyancy, should be without a jerk. All the beats of the music should be filled in, leaving no lifeless intervals.

The free foot should be lifted with the knee slightly bent, a quite natural movement. An extra swing or fouetté may be added if desired, as follows: swing the leg forward straight, and on the third count (simultaneously with the hop on the other foot) bend the knee slightly and immediately straighten it again, the two

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Jeté, Sauté, Fouetté

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movements occupying but a single count. This extra swing is a cultivated artificial movement, and so should never be used where naturalness and simplicity are demanded, as in Greek dancing.

The hand turns palm down before starting to move from Second to Fifth Position, then rotates gradually until the palm is toward the face in Fifth Position. Its path, as always, is the arc of a circle curving down toward First Position, but not so low as to pass in front of the face. In proceeding from Fifth to Second Position the back of the hand leads, and the path is the shortest one between the two points.

The **arabesque** for this exercise is as follows: One is standing on the R foot; the L is raised forward and crossed in front of the R, the toes about 12 inches from the floor and the knee bent at an angle of about 135°. The entire L leg is turned out from the hip joint, and the toe, which is thus well turned to the side, is pointed down, not exaggeratedly. . . . . The arms are in Third Position with R hand up, its palm in toward the face. . . . . The trunk is inclined slightly to L side, the back straight and the chest up. The head is bent somewhat backward and to L side, and twisted to R so as to look into the palm of the R hand.

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Pedagogy

A hop, not merely a rise on the toe, must be insisted on from the pupils in this exercise, for failure to hop here induces a habit of always dancing heavily. The teacher should also improve the chance to teach lifting the foot with toe turned out.

Expression

Imagine that an orchid is held in one hand and a lily in the other, and that you are looking first at one, then at the other, trying to decide which is the more beautiful.

Common Mistakes

Jerkiness of the hop—Hopping on the 2nd ct instead of on the 3rd—Failure to hop—Omission of the bend of the trunk from side to side—Flat-footed dancing, with bent knees—Turning inward the toe of the lifted foot—Failure to cross this foot over in front of the other—Stiffness and straightness of the lifted leg—Small movement of the arms, from use of the elbow rather than the shoulder joint—

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Undue bentness of the elbow in Third Position —Pursuance of a straight instead of a curved path from Second to Third Position—Stiffness of the entire body, making difficult any large, free movement.

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BALANCÉS

Pron. bàlahnsay. Par terre family.

While the feet may take various positions, as an exercise Balancés are taught thus:

Step to an open position, bring the feet together, rise on the toes and lower the heels again.

A Balancé always has a motion like that of a pendulum, the feet seeming to rebound back and forth between two positions on the floor.

The music is in waltz (3/4) time, preferably a Spanish waltz, the exercise being Spanish in character, and derived from the dances of that people.

The Aim

To create a good equilibrium.
To induce freedom of movement of arms, body and neck.
To compel relaxation of the entire body.
To evoke the spirit of abandon.
To strengthen the back.
To increase the flexibility and spring of the foot.
To develop strength in the arch and ankle.
To cultivate rhythm.

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BALANCÉS

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Exercise

Sideways. Preparation: Stand with the feet in First, Third or Fifth Position, place the L arm akimbo and allow the R to hang down naturally (stationary position). Step with R foot to R side (ct 1), slide L foot up to R foot in First Position and rise on the toes of both (ct 2), and lower the heels (ct 3). During these three counts (one measure) swing the R arm outward and upward, passing through Second to Fifth Position. Repeat the steps to L side starting L foot (3 cts, the 2nd meas.) during which swing the R arm downward and outward through Second to the stationary position. (The L arm remains akimbo all the time). This completes a unit execution of the exercise, and is called balancé to R and L.

Repeat the exercise for 8 units in all.

Reverse the position of the arms and repeat 8 times starting L foot to L side.

Details

The movements of the feet are so blended and continuous that the motion seems, with the spring in the ankles, to be a gentle rise and fall of the whole body.

As the arm swings outward and upward the back of the hand leads until Second Position

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is reached; from there the palm begins gradually to turn inward, until at Fifth Position it is squarely toward the face. The arm is curved as always in Fifth Position. As the arm swings down again the back of the hand leads to Second Position; then the hand turns palm down and is lowered. The movement comes from the shoulder and is a large, free swing.

The **trunk** and **head** bend to L side and back when balancing to R side, and the face is turned to look into the R palm. The chest is lifted, drawing the abdomen in. The backward bend of the trunk and head should be emphasized for the full benefit of the exercise. At the first execution in a lesson, however, one should not put great effort into this bending, for dizziness or a strain of the trunk muscles may result: the bend should be slight at the start, and increase until at the third or fourth execution the desired attitude is reached. With the balancé to L the trunk and head resume an erect position, or may even bend a little to R.

The **emphasis** and accent of the exercise is on the upward swing of arm and backward bend of trunk in the odd measures. The movements of the even measures are taken without emphasis, seeming only a preparation for a repetition of the upward movement.

Other arm movements may be used with the

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same exercise, to afford variety. Begin with arms in First Position. On the first three counts, while balancing to R, open the arms to Third Position with R arm up, and on the second three counts bring them to First Position again. Be sure that they are their full distance forward in First Position. The trunk and head movements are the same as those described above, but the bending cannot be to so great a degree, for this arm movement does not suggest it so much. When starting the exercise to L open the arms to Third Position with L arm up.

Exercise

Forward and back. Preparation: Stand with feet in First Position and raise the arms through First to Second. Balance diagonally forward R starting R foot (3 cts, 1 meas.). At the same time swing the arms up to Fifth Position. Step diagonally backward L on L foot (ct 1), step with R foot about 12 inches behind L foot resting it on the toe only (ct 2), and step on L foot in the same place as before (ct 3). During this second measure swing the arms down through Second Position and down, allowing them from their own momentum to cross in front. In repeating the exercise each

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time swing the arms upward through Second Position.

Repeat the above 8 times in all.

Repeat 8 times starting with L foot diagonally forward L.

Details

This exercise is practiced diagonally instead of straight forward and back, in order that the poses may be more clearly seen from the front. The three steps of the backward movement are substituted for rising on the toes in order to preserve the equilibrium through the provision of a broader base, as it were, thus enabling a larger, freer swing of the whole body.

Lifting the arms sideways through Second to Fifth Position is an exceptional movement, as they are usually raised to Fifth forward through First. . . . . The palms are down until Second Position is reached, then they turn gradually inward until at Fifth they are toward the face. In the lowering movement the backs of the hands lead to Second Position, and the palms for the remainder of the way. The arms must be utterly relaxed when down, dangling from the shoulders without a trace of life.

The head and trunk in the first measure are thrown far back and bent somewhat to the L

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(when starting with R foot), and the face is turned to look up into the R palm. On the second measure the trunk bends far forward, reacting from the upward swing. But all of the emphasis should be on the upward movement of the first measure.

Expression

Sideways. Think of lifting up a dainty basket to show to someone diagonally in front of you, saying the while "See what a pretty basket I have!"

Forward and back. Have the thought of picking daisies from the ground, a bunch in each hand, and raising them with joy overhead.

Common Mistakes

Instead of step and rise on toes, three little steps—Head and trunk not thrown sufficiently back—The head forward although the trunk is bent back—Hips thrown forward instead of elevation of the chest—Stiffness of body and arms, preventing the desired free swing—Set, mechanical execution of the exercise instead of full abandon.

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PETITS BATTEMENTS SUR LE COU DE PIED

Pron. p'tee bàtmahN sür l*e* coo d*e* pyay. Par terre family.
Translation: Small beatings on the ankle.

Striking one ankle with the heel of the other foot.

This exercise is often called merely "petits battements," and when this is done the movement described with that name in our first volume (slide one foot out and return it against the supporting foot, keeping the toe always on the floor) is called "battements." The high beatings, in which a foot is lifted from the floor to various degrees of height, are always called "grands battements."

Very many different forms of this exercise are used, the variety arising in the number of beats, the rhythm, the accompanying elevations on the stationary foot, and the extensions or other movements which may occur between the beatings. And there are similar exercises with the beatings calf-, knee- and thigh-high. In this volume we shall describe only the simplest forms of the exercise, and in a later book the more advanced.

The bar is much used in this exercise, and it

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PETITS BATTEMENTS SUR LE COU DE PIED

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is highly advisable that it should be at the beginning, to develop accuracy, but the movements should also be practiced without the bar.

The music is any gavotte or schottische (4/4 time), or 2/4 time which is delicate in quality but strongly accented.

The Aim

To strengthen the knees.
To quicken the movement at the knee-joint.
To teach action at the knee-joint alone, the hip appearing motionless.
To give dexterity to the feet.
To teach how to make very small movements with the feet.
To strengthen the toes, arch and ankles.
To bring control, through keeping all but one part of the body motionless.
To improve the balance (without the bar).
To prepare the legs and feet for entrechats, brisés and caprioles.

Exercise

One Beat to One Extension

The following is the simplest form of Petits Battements sur le Cou de Pied, and the first which should be taught:

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Sideward. Preparation: Raise the arms through First to Second Position, then place the R heel against the front of the L ankle, R toe turned out and pointed down and about an inch above the floor (a low closed flowing position). Extend R foot directly to side (the second "aërial," or open flowing position) (ct 1), bend R foot in front of L ankle again (ct and), extend R foot to side (ct 2), and bend R foot behind L ankle (ct and).

Repeat the foregoing 8 or 16 times in all, i. e., for 16 or 32 counts.

Do the same with L foot.

In the standard form of this exercise the extension of the foot between the beats on the ankle is always sideways as just described, for this is the only direction which allows the action to be confined entirely to the knee, and hence this form gives the most specific benefit. But a similar exercise may be done forward and back, as follows, for the sake of variety, these directions still affording valuable educational practice.

Forward and back. Place R foot in front of L ankle as before. Extend R foot directly forward 16 times, each time returning it to the front of L ankle.

Repeat 16 times with L foot.

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Place R foot behind L ankle; then extend it directly backward 16 times, returning each time to the back of L ankle.

Repeat this 16 times with L foot.

Exercise

Two Beats to One Extension

Preparation: Bend the R foot in front of L ankle as in the preceding exercises. Strike R foot against L ankle in front (in the preparatory position; (ct 1), strike R foot against L ankle behind (ct and), extend R foot sideways (ct 2), and hold this extension (ct and).

Repeat 8 times, always beating in front of the L ankle first.

Repeat 8 times with L foot.

Exercise

Three Beats to One Extension

Preparation: Place the R heel in front of L ankle as before. Strike R heel against L ankle in front, behind and in front (ct 1 and), extend R foot sideways (ct 2), and hold this extension (ct and). It is obvious that the three beatings must be executed more quickly than in the previous exercise.

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Repeat 8 times, always beating in front of the ankle first.

Repeat 8 times with L foot.

In the last two forms of the exercise the extensions can only be to the side.

Note: In passing the foot around the ankle from in front to behind the free foot must touch the ankle in front and behind, and keep as close as possible in moving around, making a small movement—creep around the ankle like a snake, as it were.

Details

Whenever the foot is placed upon the ankle, whether in front or behind, it is very important that the knee be always turned out, directly to the side, thus turning out the toe also. Unless this rule is followed the sideward extension cannot be confined to knee action. In the supporting leg the toe must also be turned out and the knee straight. When the foot is extended the toe must be stretched down with great force and the knee entirely straightened, but without any jerky movement. In the extended positions of all directions the toe is a few inches above the floor, but otherwise the position of the extended foot is the same as in Petits Battements, viz. well turned out and the

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heel brought forward, while the three standard directions—forward, sideward and back—are as strictly adhered to. In the beatings around the ankle and in the sideward extension the thigh must appear motionless. In the forward and backward extensions the student must try to keep the knee turned out sideways as long as possible, and to return to its sideward position as soon as he begins the movement of closing. It is well to imagine the knee never leaves the sideward position at all.

The movements should be decisive and clear-cut although very small. There should always be a strong accent on extending the foot, and another accent when the foot is brought back, so that it should actually strike the ankle with quite a little force.

The trunk, head and arms should be motionless and relaxed. One should feel that the strength of the whole body is being sent into the toes of the working foot.

Common Mistakes

Failing to turn out the knees—Moving the leg from the hip in the beatings around the ankle and in the sideward extension—Omitting to stretch the toes down with force and to straighten the knee entirely on the extensions

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—Extending the foot diagonally instead of in one of the three standard directions—Lifting the foot too high on the extension—Failing to keep the free foot close to the ankle in the beatings—Doing the exercise without force or without accent—Making jerky movements, i. e. kicking with the leg instead of stretching it strongly and steadily—Allowing the whole body to shake from the foot movement.

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TEMPS DE CUISSE

Pron. tahN de kweece. Par terre family. Translation: Thigh syllable or stroke.

Swinging the leg forward and back.

This exercise is practiced with or without the bar. The music is in slow schottische or other 4/4 time.

The Aim

To give freedom at the hip joint.
To improve the balance (when practiced without the bar).

The Exercise

Preparation: Stand with the feet in First Position and raise the arms through First to Second Position.

Swing the R leg straight forward (ct 1), swing it back (ct 2), repeat (cts 3, 4), and continue repeating for 16 or 32 counts.

Repeat with L leg, 16 or 32 counts.

Details

The leg should be relaxed, for it can be swung higher if not stopped by unnecessary muscular contraction. Both in front and back

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the swing should be as high as possible without moving the upper half of the body. The toe of the moving foot should be turned out, and stretched down when forward or back, and should brush the floor at the mid point of each swing. The knee may be allowed to bend somewhat when swung back, but the main lift should be from the hip. In the stationary leg the knee should always be straight.

Expression

Imagine that you are a clock and your leg the pendulum—it swings easily, and does not swing you.

Common Mistakes

Swinging the leg backward from the knee more than from the hip—Turning in or neglecting to stretch down the toe of this leg—Flexing the knee of the supporting leg when the other swings forward—Moving this foot from its place in the effort to keep the balance—Moving the upper part of the body for the same end—Bending forward at the waist when swinging the foot forward.

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RONDS DE JAMBE

Pron. rawN de zhahNb. Par terre family

Circles with the leg.

The exercise is practiced with and without the bar.

The difference between petits ronds de jambe, ronds de jambe and grands ronds de jambe is that in the first the toes are kept on the floor, in the second the foot is lifted a little from the floor, but touches it between each circle, and in the third the foot is lifted high and never touches the floor.

Ronds de jambe may start forward or backward; the two kinds are sometimes called respectively outward and inward circles. They begin in a closed Position (1st, 3rd or 5th) and pass through the open Positions (4th and 2nd) and back to a closed Position. . . . The following notes will be for the simplest variety only, from First Position in a slow rhythm.

The music should be a well-marked, punctuated melody in 4/4 time with a sustaining accompaniment, or a slow melodious composition in 6/8 time.

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The Aim

To train the leg to move in a circle, and thus
To bring freedom at the hip joint.
To insure easy execution of demi-ronds de jambe (half-circles with the leg).
To induce a habit of turning out the knee when lifting the leg.
To strengthen the thighs.
To give balance and control (when practiced without the bar).

Exercise

From First Position. Preparation: Stand with feet in First Position and raise the arms through First to Second. On count 1 start a forward circle with R leg, lifting the toes from the floor, with knee slightly bent. On count 2 finish the circle, with the foot flat on the floor in First Position. Repeat 8 times in all with R foot.

Repeat 8 times with L foot.
Make 8 backward circles with R leg.
Repeat these 8 with L leg.

Details

The circles must be started directly forward or backward, going to the Fourth Open Flowing (or "aërial") Position, thence to the Sec-

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ond Open Flowing Position, whence to First again. The foot should be lifted about 6 inches above the floor and the knee bent at an angle of 135° to 145°. The **knee must be turned out sideways** as soon as the circle begins, whether the latter be forward or backward. If this rule be neglected much of the benefit of the exercise will be lost. Its observance may be insured by thinking of leading with the heel.

In starting the circle, whether forward or backward, the toe is the last part of the foot to leave the floor, giving the effect of brushing the toe along the floor before lifting it. It remains turned down during the circle and reaches the floor first on the return. When First Position is reached the heel is also on the floor and the knee straight.

The circle must be made smoothly, but the return to First Position should be marked by an accent, made by bringing the moving heel against the other with some force.

The knee of the stationary leg should be always straight.

Common Mistakes

Having the knee forward instead of sidewise when starting the circle—Turning the toe in at this time (when starting a forward or

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backward circle)—Failing to depress the toe sufficiently—Finishing the circle with toe on the floor and knee bent instead of with both feet flat on the floor and knees straight—Lifting the leg too high and with a too-much bent knee —Bending the stationary knee—Moving the body or arms.

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PAS DE BOURRÉE CHANGÉS

Pron. pah de boorray shahN-zhay. Par terre family.

A certain group of three or more steps, done in a staccato manner.

Pas de Bourrée Simples are fully described in Book I. The changé step differs from these in that in the earlier exercise the first and third steps of a group of three steps moving to the side must be either both in front or both behind, while in the present exercise the first step is behind and the third in front. Pas de bourrée changés are executed sideways when there is a long chain of steps, and from side to side when there are groups of three steps. When done sideways the progression is always toward the side opposite the foot which begins the step, that is to say the first step must be across behind.

The best music for practicing pas de bourrée changés is 6/8 tarantella time.

The Exercise

This may be very briefly described as step back, to side and forward. In detail it is thus:

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Preparation: Stand with R foot in Third Position behind and raise the arms through First to Second Position, or else hold the skirt or coat with both hands. Lift R foot to side (2nd aërial pos.) a few inches from the floor and bend the L knee slightly (ct and, just before the music begins), step on R foot across behind L foot in Fifth Position (ct 1), step L foot a very little way to L (ct and), step R foot across in front of L foot in Fifth Position, at the same time lifting L foot to Second Aërial Position and bending R knee slightly (ct 2), and hold this position (ct and).

Keep the arms in Second Position for count 1 and, then swing L arm to First Position, leaving R arm in Second, so that the two make the Lateral Position to R side. While moving the L arm bend the trunk to L side and turn the head to look at the toe over the L shoulder. This completes 1 pas de bourrèe changé and 1 measure of music.

Repeat all starting step L foot across behind R foot, and moving a very little to R side (cts 1, and, 2). On count 1 open L arm to Second Position, on count 2 move R arm to First (the two arms making Lateral Position to L side) and bend to R side to look at R foot.

Continue starting with R and L feet alternately for 8 times with each.

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Note: That the lifting of the foot sideways is not a part of a pas de bourrée, but is an added touch for beauty and dexterity. A slightly more difficult exercise is to substitute a pointing of the foot sideways in Second Position.

Details, the expression and the common mistakes are the same as in Pas de Bourrée Simples, described in Book I (p. 150).

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POINTE, POINTE, PAS DE BOURRÉE CHANGÉ

Par terre family.

Point twice and three steps to side.

The exercise is a combination of two simple ones, Pointer and Pas de Bourrée.

The music is any Gavotte.

The Aim

The uses of the exercise are those of its two component exercises, and in addition it operates:

To give flexibility in bending sideways.

To endow with expression.

To teach pas de bourrée changés in a very easy way, the slow tempo and the pointings providing a rest between each pas de bourrée.

Note: For the sake of simplicity for the book student, the exercise of Pas de Bourrée Changés has been described before this combination in which it enters, but in actual teaching the present, the easier exercise, should always be given first in the course and in the lesson.

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No. 3

No. 2

POINTE, POINTE, PAS DE B

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No. I

Bourrée Changé

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Exercise

Simplest form. Preparation: Point R foot in Second Position, bend the trunk to R side, raise the arms to the Lateral Position to L. side, and look at the toe over R shoulder.

Make a point with R toe in Second Position (cts 1, 2), repeat (cts 3, 4), demi-rond de jambe backward with R foot and step R foot behind L foot (ct 1), step L foot to side (ct 2), step R foot across in front of L foot (ct 3) and rest (ct 4; 2 meas.). Hold the arms in Lateral Position during the two pointings (see plate 1), reach forward with the R hand when making the rond de jambe (plate 2), open the arms to Second Position on the three steps (plate 3).

Repeat, starting point L foot, and continue starting with R and L feet alternately for 4 times with each.

Exercise

In double time and with but one pointing. The music is the same as for the preceding exercise, but only half as much is used for the same number of executions. The Preparation is the same as before. Point R toe in Second Position (cts 1, 2), step R foot back (ct. 3), step L foot to side (ct and), and step R foot

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across in front (ct 4). The arm and body movements are the same as previously.

Repeat starting point L foot.

Continue starting with R and L foot alternately for 8 times with each.

Details

In pointing the foot turn out the toes and point directly to the side. Each time before pointing lift the leg from the hip about two inches clear of the floor. Both knees are straight while pointing: after this, lift the leg first with knee straight, then bent slightly for the rond de jambe. The three steps of the pas de bourrée changé need not be so small as when this exercise is practiced alone. Be sure to turn out the toe when stepping across in front (3rd step). To make the pas de bourrée more elaborate there may be on the second step a suggestion of a leap to the side.

The **arm** in First Position one should be careful not to hold too near the chest, and to hold with the elbow well lifted, to give atmosphere and lightness to the attitude. It should be noted that one arm moves first and then the other—never both together.

The **trunk** in the pointing bends not forward but directly sideways, so as not to cramp the

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chest; the head is thrown back and twisted strongly to the side. During the three steps the trunk resumes the erect position, which in the pause is made a very strong one, with the chest much elevated.

Expression

The keynotes are playfulness and coquetry. In the pointing the thought is "See my prettily pointed toe!" As the bent arm unfolds to reach forward the movement is of presenting something to the audience. In the pause after the third step, when the arms are in Second Position, the attitude expresses self-reliance and confidence. These three steps and pause might say, "It is for you that I'm dancing, and I'm sure I'm doing well."

Common Mistakes

Bending partially forward instead of straight to the side—Moving both arms at the same time, thus missing the attitudes of plates II and III—Toeing in, especially on the third step—Bending the knee of the stationary leg when pointing the other foot—Starting the pointing movement from the knee instead of

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from the hip, giving an appearance of affectation—Omitting the rond de jambe—Sliding instead of stepping—Looking at the floor all the time—Failing to be expressive.

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PAS CHASSÉS

Pron. pah shahssay. Par terre family.

A chasing step, slide, cut, slide.

The step is analyzed in technical language as glissé, coupé, glissé. It is said to be from an open to a closed to an open position because the preparatory movement of sliding to an open position is an introduction to rather than a part of the chassé. The step may be executed forward, back or sideways.

The music is any Gavotte (4/4 or 2/4 time), or other similar French music which expresses stateliness.

The Aim

To give grace.

To teach smoothness (of dancing), by keeping the toes always on the floor through a series of steps.

To cultivate daintiness.

To induce a habit of dancing on the balls of the feet with the toes turned out, two special factors of daintiness.

To bring dignity of bearing and repose.

To inculcate using every part of the body in dancing, even though dancing quietly.

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Exercise

Forward. Preparation: A girl holds skirt with both hands and a boy holds his arms as described under Pointer. Slide R foot forward, pointing the toe, and bend the trunk slightly to R side (ct and).

Slide forward on R foot (ct 1), bring L foot up to R foot in Third Position behind, cutting R foot out forward (ct and), and slide forward again on R foot (ct 2), completing one chassé. In preparation for the next one slide L foot through First Position and forward (ct and), finishing with toe pointed, and bend the trunk to L. Then repeat the chassé, starting L foot.

Continue alternating R and L feet for 2 or 4 times with each foot.

Details

The forward movement of chassés is not in a straight line, but in a very slight zigzag to R and L. On each preparatory forward extension the toe must be well turned out, stretched down and the knee straight, making a straight line from the hip to the toe. Both toes are kept on the floor throughout the exercise. Lightness and springiness are given to the steps by slight risings on the toe and bendings of the knee, added thus: While bringing the R foot for-

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PAS CHASSÉS

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ward (preparatory movement) rise on the toe of L foot and immediately lower the heel again; a hop might have been used instead of this rising, but that it would have been out of character. The feeling is that the dancer has the ability to hop, but does not wish to do so here. At the same time that this L heel is lowered bend the L knee slightly, and then be sure to straighten it again on the forward step with R foot. Thus, as will be seen, at the instant before stepping the free leg is straight and the supporting leg slightly bent, a position quite usual in par terre steps.

The **trunk** and **head** by their bendings from side to side add grace and expression to the steps. The inclination is always toward the same side as the foot which begins the chassé, i. e., bend to R when starting with R foot, and vice versa. Never bend forward—an erect carriage is necessary for the dignity which should characterize this exercise.

Backward. Preparation: Stand on L foot with R foot pointed backward as at the end of the chassés forward. Slide diagonally backward on R foot, bending the trunk to R and turning the whole figure slightly to the R (ct 1), bring L foot up to R foot in Third Position in front, striking R foot out backward (ct and), slide

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backward again on R foot (ct 2), completing one chassé backward. On count "and" make a demi-rond de jambe (half-circle with the leg) backward with L foot, bend the trunk to L and rotate the whole figure to L (preparatory movement).

Repeat the chassé backward, with L foot.

Continue alternating R and L for 2 or 4 times with each foot. Begin each chassé after the first with a demi-rond de jambe.

Details

The rise on the toe and the bend of the knee are the same as in chassés forward, as is also the bending of the trunk and head toward the foot which begins the chassé. The face looks forward steadily. Unlike the case in forward chassés, there are demi-ronds de jambe and turnings from side to side.

Expression

This step comes from the old French dances, as developed by the aristocracy of that country. Hence the character is of stately dignity, lightened by graciousness and daintiness.

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Common Mistakes

Walking instead of sliding—Hopping with each chassé—Sliding on the flat foot instead of on the toe—Failing to extend the leg forward, straight, before stepping on it—Neglecting to turn out the toes—Bending the knees too much —Dancing in a dead manner, without buoyancy—Holding the body stiff and motionless—Exaggerating the sideward bend—Inclining forward—Bending to the wrong side in chassés backward—Omitting demi-ronds de jambe—Affection in place of simplicity.

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MAZURKA

Combines the characteristics of the par terre and ballon families.

Slide, cut and hop, bending the free foot behind.

This exercise is done sideways only.

The mazurka step (which does not belong to the mazur steps proper) is supposed to be derived originally from an ancient Scotch Fling step, adapted by the Mazovian (or Mazurian) Poles as a very mild form of the mazur, to conform to and express their special music.

The music is any mazurka composition, but preferably a polka mazurka.

The Aim

To give dexterity to the feet.

To teach straightening and bending the knees freely.

To impart a characteristic step of the Mazovian dances.

The Exercise

Preparation: Stand with R foot in Third Position in front, place R hand on hip and raise L hand overhead.

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Slide to R side on R foot (ct 1), bring L foot up to R foot in First Position, striking R foot out sideways (ct 2), hop on L foot and at the same time bend R foot behind L leg as high as the calf (ct 3; 1 meas.)

Repeat three times in all to R side, then to finish the chain of mazurka steps make three light stamps in place (R, L & R: cts 1, 2, 3). While stamping reverse the position of the arms, to have the L overhead, passing through First Position to do so.

Repeat the chain of mazurka steps to L side, starting L foot. Then repeat again to R and L.

Details

In starting a mazurka to the R keep the R knee straight as the foot slides out, but bend the L knee somewhat. On the cut (ct 2) be sure to extend R foot to side (in the 2nd aërial or 2nd open flowing position) and to stretch the toes down and turn them out. While bending the R foot behind (on ct 3) keep the knee turned out to the side and the foot quite close to the L calf. See that the L toe be well turned out. And move sideways—do not turn and dance forward.

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Arms. The hand on the hip is in the military position, the fingers closed, wrist straight and elbow somewhat forward. The raised arm is in front of the shoulder plane, as in Fifth Position, but is straighter than there. The palm is inward.

The **trunk** is erect and the chest raised. The head, also erect, is turned to look over the R shoulder while dancing to R, and vice versa. While interchanging the position of the arms throw the head slightly back.

Expression

The step is one of military character, and should depict the hero, therefore do it strongly and with spirit. But at the same time it may contain an element of playfulness.

Common Mistakes

Bending the knee of the sliding leg, in the first count, instead of the other knee—Failing to extend the foot sideways after the cut on the second count—Neglecting to stretch the toes down then—Turning in the toe of either foot—Omitting to turn out the knee sideways when bending it behind—Bending the knees

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too much, so as to dance heavily on flat feet—Holding the lifted arm too far back—Bending the wrist of the akimbo arm—Letting the head be bowed and the chest sunk, the reverse of a military bearing.

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PAS DE BASQUE LATÉRAUX

Pron. pah de bahsk làtayro. Par terre family.
Technical analysis: Coupé, glissé, coupé.

Cut, slide, cut, executed from side to side.

The exercise is sometimes called the Waltz Balance.

The music is in waltz (3/4) time.

The Aim

To induce smoothness in dancing.
To impart a lyric quality of dancing.
To make supple the knees.
To give dexterity to the feet.
To inculcate rhythm.
To teach the waltz.

The Exercise

Preparation: Leave the arms in the stationary position, and lift R foot sidewise a few inches from the floor. Bring R foot to L foot in First Position, striking out L foot to the side, but retaining its toe on the floor (ct 1),

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slide on L foot to L side (ct 2), and strike out L foot again with R foot, this time lifting the L toe a few inches from the floor (ct 3). Repeat these 3 counts starting L foot.

During the first 3 counts (the 1st meas.), swing both arms to the L side, keeping them roughly parallel, and during the second 3 counts (the 2nd meas.) swing them both to R.

Repeat the above two measures 8 times in all.

A more difficult and graceful way of beginning this exercise is as follows: Slide R foot to R side (cts 1, 2), and strike R foot out with L foot lifting R toe from the floor (ct 3). The second and following measures are just as described above, except that the directions R and L are reversed by the changed beginning.

Details

The knees bend and straighten during each pas de Basque; on the first two steps they are straight, and on the third the supporting knee bends while the free foot is lifted with a straight knee (and with toes stretched down). All of the steps are made on the balls of the feet, but immediately after taking the third one the heel is lowered, simultaneously with the bend of the supporting knee. The feet should

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touch in First Position at each of the two cuts, that is, on the first and third counts. The three steps (cut, slide and cut) are so blended together as to resemble one continuous movement; the musical term "legato" best describes this smoothness. The steps should not be made in even time, but the first two (cut and slide) should be executed so quickly as almost to seem on one count; then there is a pause and then the third step. In other words, the measure could be counted as 1, 2, pause, 3.

The arms wave slowly, occupying all three counts with each movement, so as to arrive at each position on the third count of the measure. The palms are always down. The arms should be relaxed.

Pedagogy

In the first execution of the exercise it is best to omit the arm movement altogether. At the third or fourth repetition the teacher should start swinging the arms slightly, and gradually increase the height of the swing until an angle of about 70° is reached. With the exercise taught thus the pupil will follow unconsciously, and not be confused by an initial appearance of complexity.

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Expression

Think of the exercise as a slow, rhythmic swinging from side to side. The arm, floating like a scarf, emphasizes the swing.

Common Mistakes

Staccato (disconnected) instead of legato motion, caused by stepping instead of sliding or cutting—Failure to bring the feet together on the coupés—Toeing in—Keeping the knees bent all the time in place of bending and straightening them—Crossing the feet—Swinging the foot diagonally forward instead of sidewise—Allowing the head to fall forward and the chest to sink—Handling the arms mechanically—Holding the body stiffly—Bending the trunk forward.

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ORIGINAL POLKA

or One-Slide Polka

Ballon family.

Hop, slide, cut (change), leap and rest.

The polka was originated as a ballroom dance of the exhibition variety; then it became both a standard ballroom dance and an important element of character and artistic dancing. Its introduction in both of these fields was because it is the outgrowth and the best interpretation of polka music, whose rhythm is very popular with all composers of dances.

The step may be executed from side to side, forward, backward, or turning.

The music is any polka composition.

The Aim

To bestow lightness and brilliancy of dancing.

To give quickness, suppleness and spring to the feet.

To teach how to dance in a staccato (disconnected) manner.

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To make possible a tripping, bouncing quality which is often needed.

To bring daintiness to dancing.

Exercise

Side to side. Preparation: Hold the skirt or coat with both hands. Lift R foot sidewise at the same time hopping on L foot, the two movements occurring simultaneously just before count 1. Slide on R foot to R side (ct 1), bring L foot up to R foot in First Position, cutting R foot out to the side (ct and), leap onto R foot to R side bending L foot behind R ankle (ct 2), and pause (ct and).

Repeat, starting L foot to L side.

Continue starting with R and L feet alternately for 8 times with each.

Exercise

Forward. Preparation: Stand with R foot in Third (or Fifth) Position in front and raise the arms through First to Second Position, or hold the skirt or coat with both hands. Do a polka step forward, starting by lifting R foot forward with a hop on L foot. The execution of the step is the same as in the sideward polka,

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save that the cut is in Third Position. In the meantime, swing the L arm to First Position, the R remaining in Second, so that both form the Lateral Position to R side; and bend at the waist to R. Make a forward polka step with L foot and swing both arms to Lateral Position to L side, bending at the waist to L.

Continue starting with R and L feet alternately for 8 times with each.

Backward. Preparation: Begin with R foot bent behind L ankle as at the end of the last polka step forward. Do a polka step backward starting with a hop on L foot. The cut is in Third Position. During the polka step swing both arms to the Lateral Position on R side, bend at the waist to R and turn the whole figure to face somewhat to the R.

Repeat the polka step backward, starting this time with a demi-rond de jambe (half-circle) backward with L foot, simultaneously with the hop on R foot. Swing both arms to the Lateral Position on L side and bend and turn to L.

Continue starting with R and L feet alternately for 4 times with each, each polka step after the first beginning with a demi-rond de jambe.

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Details

The correct rhythm of the polka step being quite essential, it is necessary to observe the pause after the leap, and then to make the hop slide so quickly as almost to seem on one count. Otherwise the polka rhythm is lost, the steps resemble the schottische, and there is no harmony with the music.

The direction of movement forward and back is not quite in a straight line, but in very slight zigzag to R and L.

The foot which is lifted in preparation must be turned out and stretched down, with a straight line from hip to toe. It is better not to lift this foot high; two or three inches from the floor is enough. The slide is taken on the toe first; afterwards the heel may reach the floor or not, as desired. The feet must touch each other on the cut, and after this the free foot must of course be extended straight (this is the same position as that before the slide). The leap is taken on the toe first and immediately afterwards the heel is lowered and the knee straightened. Simultaneously with the leap the free foot is bent so closely behind the R ankle as almost to touch it, the toe is pointed down and the knee turned out sideways.

A great part of the spring of a polka step

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should come from the feet; this is secured by keeping the knees comparatively straight, but not stiff. They should bend slightly on the hop and on the leap, but after each straighten easily and quickly. Elevation of the whole figure, combined with strong legs and feet, will make for springiness.

The **arms**, it will be observed, are used in opposition to the feet, the L arm being forward when the R foot is, and vice versa. They swing freely from the shoulders and move slowly, not arriving at the Lateral Position before the leap (ct 2). They should float, as it were, and remain at approximately chest level. When an arm is in First Position the palm is turned in.

The **trunk** and **head**, to add grace to the step, bend from side to side toward the foot which begins the polka, and the trunk also twists somewhat to the R when bending to R, and vice versa. But the head looks forward all the time. The chest in this exercise is particularly elevated, giving an air of animation and pride.

There is a great contrast in the polka step between the movements of the feet and of the upper half of the body. The feet move quickly and with vim, the steps taken in a staccato (separated) manner: the upper part of the body, on the other hand, sways slowly with the

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greatest smoothness—the legato quality—and needs to be relaxed. The difference in speed is because the upper half is making one movement while the feet make four.

Pedagogy

The best method of bringing a correct and easy rendering of the polka step, whether for ballroom or the higher dancing, is described in the section of this volume devoted to ballroom dancing.

Expression

Fancy that you are a little fairy, a very happy one, and so light that your feet hardly touch the ground as you flit from place to place.

Common Mistakes

Omitting the hop—Dancing in even time instead of pausing after the leap—Failing to straighten the leg and stretch the toe down before the slide—Lifting this foot too high—Stepping on the flat feet instead of on the toes—Bending the knees too much—Dancing heavily—Failing to bring the feet together on the cut—Omitting to extend the leg straight after the cut—Not bending the free foot close enough to the stationary ankle on the leap—

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Neglecting to turn this knee out sideways—Omitting to point this toe down—Allowing the arms to fall too low—using them contrary to the law of opposition—Moving them from the elbows in lieu of from the shoulders—Moving them too quickly and then pausing—Turning the palm down in First Position—Holding the trunk stiff and motionless—Omitting the twist, although bending—Having a depressed chest—Looking at the floor—Moving jerkily with the body and arms, or mechanically—Forgetting to express the brightness and joy of the steps.

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GLISSÉ, COUPÉ, JETÉ, SAUTÉ

Pron gleessay coopay zhetay so-tay. Belongs to both par terre and ballon families.

Slide, cut, leap (or step), hop and swing.

In descriptions of our own dances this combination is called "slide step step swing."

The music is in any 4/4 time which has the same tempo as a schottische.

The Aim

To bring lightness.
To inculcate, in a simple way, moving the arms and legs in time with each other.
To teach a certain arabesque.
To teach a combination of steps, similar to a short sentence and often used.
To give a lyric quality of dancing.

The Exercise

Preparation: Stand with the feet in Third or Fifth Position, R in front, and raise the arms through First to Second Position.

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Slide R foot to R side (ct 1), bring L foot to Third or Fifth Position behind (or First Position, to be very simple), displacing R foot (ct 2), step R foot to R side again (ct 3), and swing L foot across in front of R foot at the same time hopping on R foot (ct 4).

Move the arms, during these four counts, through First Position to Third with R arm up.

Repeat beginning with L foot to L side, and continue in alternation for 8 times with each foot.

Details

The knee of the leg which starts the exercise is straight as it slides out to side, while the other knee is slightly bent; its bend must be very little, the spring coming from the feet. There may be an extra swing or fouetté of the free foot, like that in Jeté Sauté sideways, i. e. the leg may swing forward straight and then the knee bend and straighten quickly and simultaneously with the hop on the other foot. But beginners especially are advised simply to swing the leg forward with the knee slightly bent.

Note: The arabesque on the fourth count is the same as that for Jeté Sauté sideways.

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The arms start to go from Second to First Position as soon as the steps begin, and move smoothly and continuously until the arabesque is finished. To be in perfect harmony and cadence with the steps the arms must reach First Position on the second count (do not pause here) and Third Position on the fourth count. They pause here for an instant to show the arabesque plainly. When starting to repeat the exercise to the L side the R arm makes a preliminary movement to Second Position, so that with each repetition the arm movements begin from Second Position.

Expression

Imagine that some beautiful object is held up in the R hand to be admired, then changed from the R to the L hand in the passage through First Position, and held up on the L side to be admired.

Common Mistakes

Bending the knees too much and dancing on flat feet—Turning in the toe of the foot which steps behind in Fifth Position—Turning in the toes of the foot swinging forward—Moving the arms out of time with the feet—Moving

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them jerkily—Mechanically—Angular elbow in Third Position—Bending forward at the waist—Inclining the head forward when turning it to look up into the palm instead of throwing it slightly backward—Dancing with the legs and arms only instead of bending the body as well.

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THE STANDARD BALLROOM DANCES

Notes on Why and How They Are Taught

The ballroom dances which we have chosen to describe, as the ones suitable for teaching at the present time to children's classes, are those which have stood the test of time in educational uses. Consider, as the preëminent example of these, the oldest and most popular of them all, the waltz. It contains three entirely different kinds of steps—a leap, a slide and a change—coming in quick succession all in one measure of music. To master this difficult process how supple, quick and controlled the feet must become!

The modern dances are so much easier than these that they can be acquired very easily after such training. Moreover, the pupil will dance them with greater ease and grace for possessing more than enough technique.

We might carry this thought further and note how much better the person dances in the ballroom who has been trained in the higher, the classical branches of dancing. His feet are better trained, and he uses his whole body with grace, poise, suppleness, charm and freedom

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and is able to interpret well the rhythm of the music.

We may well wish that modern ballroom dancing were much more artistic, so that it would give as much scope to these qualities as is afforded by the stage. But of course we must teach the dances that are danced in our own time and year, and the most we can do is to make them as dignified and artistic as possible, suppressing all exaggerations and moulding the dance to conform to the artistic principles. One way, as we have said, to do this is to train our pupils in the classic art and the standard ballroom dancing.

There are five kinds of steps found in ballroom dancing—the step, slide, change, leap and hop. Other leg movements used are bending the knees, rising on the toes, lifting the leg in various directions, stretching the toe down (in sliding without a transfer of weight and in pointing the foot), and circling with the leg.

Before teaching any dance, as we shall direct in the several Methods, the various elements which are found in the dance, and their combinations, are taught in exercises, so that the dance may be learned element by element, thoroughly.

The Methods need not be followed exactly

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as laid down, however, for every class is a peculiar proposition to study and adapt one's teaching to. Especially important elements determining the proper methods and speed are the previous training which the members may have had, and the extent of their patience. But there is one rule which it is always safe to follow for artistic results, and that is to **proceed slowly.** Do not pass on to another exercise until the class has mastered the one on hand, so as to do it easily. For in most cases the ensuing exercise will depend upon this, and may be spoiled if the foundation is not as intended.

The etiquette of the ballroom, and manners in general will of course be taught throughout a lesson in social dancing. As this has been well covered in other books, we need not take up the subject here.

The names of the ballroom exercises we shall give in English, although the French nomenclature is the international standard, just as Italian words are in music. But it would be unwise to confuse children with these incomprehensible and strange-sounding terms.

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PRELIMINARY EXERCISES

FOR BALLROOM CLASSES

These exercises are each described in detail in Book I, a work which we recommend to every reader of the present volume. It is not necessary to use all of the following exercises each time—the teacher must use his judgment as to what and how much to give.

Throughout, the girls may hold skirt and the boys allow the arms to hang down at the sides, or all may use the arms as described for these exercises in Book I. We advise the latter plan wherever it is possible to put it into effect, for it trains the individual to be graceful with the arms, and hastens the day when all people shall desire to have command and graceful use of the entire body.

Correct Standing Position

As soon as the children have taken their places the teacher must insist that they take the correct standing position, thus establishing a good habit for the whole lesson, and one which may greatly improve their personal appearance, when dancing and generally.

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Courtesy and Bow

The girls courtesy and the boys bow simultaneously, to R, to L, and again to each side.

The best music is Mozart's Minuet.

Five Standard Positions

The series of Positions is taken moving the R foot, and then the same with L foot.

The music is a chord for each Position.

Rising on the Toes

(Élever)

With 8 risings to one Position, use any one or two of the five, but not more in one lesson, for this would be tiresome.

The music is in waltz time.

Step and Close

Rising to be on the balls of the feet, step on R foot to R side (ct 1), step L foot up to R foot in First Position (ct 2), and repeat the same but without transferring the weight to L foot (cts 3, 4). Then repeat all starting step L foot to L side, and continue alternating for 4 times to each side. Tell the children that in a "step"

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the foot is lifted from the floor, while in a "slide" the toes remain on the floor.

The music for the exercise is in schottische time.

Slide

Without a transfer of the weight. (Petits Battements.)

The exercise may be summarized thus: Slide one foot outward (ct 1), and bring it back (ct 2), keeping the toes always on the floor and both knees straight. Begin and finish always in First position. Do 8 times to the side with each foot, and the same forward, and backward.

The music is in schottische time.

Slide and Change

The technical name of the exercise is Petits Battements Alternatifs et Petits Coupés. "Coupé," "cut" and "change" are three names for the same thing.

Slide to R and L sides alternately for 4 or 8 times to each, then with the same music double the speed of the action so that one foot strikes out the other in one count.

Then have the exercise done forward and

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backward as above, then with R foot forward and L back, then vice versa.

The music is in schottische time.

Foot Circles

(Petits Ronds de Jambe)

From First Position only, make 8 forward circles with each foot, and 8 backward with each foot.

The music is in slow 4/4 time.

Lifting the Foot

(Grands Battements)

The foot should be lifted but a few inches from the floor, with toe stretched down and knee straight. This should be done 8 times with each foot in each of the three directions.

The music is in 2/4 time.

Leaping

(Jetés)

Jump from one foot to the other, each time bending the free foot behind the other ankle. Alternate R and L for 8 times on each foot, from side to side only.

The music is in 6/8 tarantella time.

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Hopping

(Sautés)

Hop 8 times on R foot, the same on L, and repeat all. The pose may be holding skirt or coat, with the free foot close behind the other ankle, knee turned out, or the standard arabesque for Sautés may be used, in which the foot is extended backward.

The music is in schottische time.

Bending the Knee

(Pliés Battements)

Bend one knee, extending the other leg with knee straight. Do 8 times with each foot in each of the three directions.

The music is in slow schottische time.

Pointing

(Pointer in Book II)

Point sideward 8 times with R foot, the same with L, and repeat all forward. Tell the children that before pointing the foot is lifted, this being the difference between pointing and sliding.

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FOUR SLIDES GALOP

This, the easiest of ballroom dances, should be taught in the first lesson, so that the children will know that they are really learning ballroom dancing.

The music is any galop or a 6/8 time two-step.

Side to Side. The class formation is with all facing forward in the places occupied for the exercises. For Preparation, all point R foot to side. Make 4 slides to R, finishing with L foot pointed to side (cts 1 and 2 and 3 and 4). Repeat the same to L and continue starting to R and L sides alternately.

The usual mistake is of making three slides instead of four.

The Square. Make 4 slides to R, and on the last slide (ct 4) make a quarter turn to R, leaving L foot pointed behind. Repeat the 4 slides, starting to L side and making another quarter-turn to R, this time leaving R foot pointed in front. Repeat all of the above, thus completing the square and restoring the original direction of facing, and then traverse the square again as often as desirable.

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The square should be taught very deliberately, stopping the music at each corner of it at first, to tell the children which way to start, which way to turn, and to make sure that each child turns right. A good way to simplify your orders is to name each side of the room, saying "Face the windows. Face the piano," etc. Then when they have got the swing of the dance, have the music play continuously.

Joining hands and dancing from side to side. Each child turns to face a neighbor and they join both hands, the boys presenting theirs palm up and the girls palm down. They turn so that the girls face the teacher and the boys face the opposite direction.

All begin by pointing the foot, the boys L foot and the girls R foot. Describing the boys' part (the girls' is opposite) they take 4 slides to L, the same to R, and continue alternating without turning.

If the children are very young they will not get beyond this point during the first lesson.

Turning with hands joined. The teacher may next simply tell the children to turn to R as they dance (in which case they will turn little by little, and not at the same rate) or may teach them to turn in the square with partners,

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insisting that the boys face in some stated direction.

Half-turns in circular formation, in the regular dancing position. Place the children in couples around the room, and have them do a half-turn on each fourth slide, telling the boys to face out of the circle the first time, inward the second time, etc.

The reverse turn is not taught in this dance.

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POLKA

There are three varieties of polka, called respectively the One-slide (or Original or Standard) Polka, the Three-slides Polka and the Polka-Redowa. The technical analyses are as follows:

One-slide Polka: Hop, slide, change, leap, rest.

Three-slides Polka: Hop, slide, slide, slide, change, leap, rest.

Polka-Redowa (to mazurka time): Slide, change, leap (3 cts only).

ONE-SLIDE POLKA

1st preparatory exercise. The music is in slow 6/8 time, such as is often found in pastoral compositions. For convenience it is counted 1, 2 to a measure.

Step R foot to R side (ct 1), and touch L toe to the floor behind R heel (5th pos.) making a slight bend with both knees like a little courtesy (ct 2).

Repeat to L and continue alternating R and L for 8 times to each.

2nd preparatory exercise. The music is in the same 6/8 time.

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Repeat the previous exercise, but with a hop before each step, thus: Lift R foot to side (preparation), hop on L foot (ct and), step R foot to side (ct 1), and bend both knees (ct 2). Repeat to L and continue alternating R and L for 8 times to each.

Polka from side to side. The music is in polka time, and is counted 1, and, 2. The step is analyzed as hop, slide, change, leap, rest, and is the same as the first exercise under the One-slide Polka, described elsewhere in this volume. The details are set forth there; the exercise is in brief:

Lift R foot hopping on L foot (ct and), slide R foot to side (ct 1), bring L foot up to R foot cutting R foot out sideways (the change; ct and), leap on R foot to R side, bending L foot close behind R ankle (ct 2), and pause (ct and), having completed one polka and one measure.

Repeat starting L foot to L side, and continue alternating for 16 or 32 measures.

The rhythm of the polka demands attention —the hop and the slide come almost simultaneously, and there is a pause after the leap.

The teacher must show these steps very slowly, each of the three separately, calling it by name.

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Forward and back. All starting R foot, do 4 polka steps forward, then 4 backward, and continue for 16 or 32 measures.

The square. All do a polka step starting R foot to R side, making a quarter-turn to R on the l e a p, and bending L foot behind R ankle; then do a polka step starting L foot to L side and making a quarter-turn to R on the leap, finishing with R foot bent in front of L ankle; now repeat all, completing the square and finishing facing in the original direction. Continue at will repeating the square.

When first teaching the square, stop the music between each measure to insist that the pupils turn correctly; or else have no music at this time.

Joining both hands and dancing from side to side. The boys have the back to the teacher and begin with L foot (girls R ft.). Do the polka step from side to side without turning.

The square with partners. Join both hands and repeat the square figure very slowly, stopping between each polka. Or else the children may be told merely to turn to R slowly, while the music is played continously: this way is the more practical.

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In couples around the room, joining both hands. The boys move backwards around the room and the girls forwards. The former do 4 polka steps backward (girls forward), then turn once around to R with 4 polka steps. Repeat all ad libitum. It is best to tell the children merely to do 4 polkas in line of direction without turning and then to turn slowly, for to mention a square would dismay them so that they could not execute it: but if they have been well drilled in this they will in most cases do it unconsciously.

Half turns. Take the regular dancing position. In circular formation dance around the room with two polka steps backward (boys' part) and two polka steps making a complete turn to R. Continue repeating this at will. It is well merely to say that the boys take two polka steps backward and then turn, for it will be found the regular dancing position so facilitates turning as to make the half-turns come unconsciously.

The motive for having polka steps straight in between the same turning is to prevent dizziness.

The foregoing method need not, if desired, be followed any further than the exercise Joining Both Hands, before proceeding to the

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Three-slides Polka, which is perhaps a more attractive couple dance.

THREE-SLIDES POLKA

This dance must not be taught until the One-slide Polka is known.

The analysis is: hop, slide, slide, slide, change, leap, rest (*2* meas. of polka music).

Side to Side. In class formation, all starting to the R first, do hop, slide, slide, slide, change, leap alternately to R and L, 8 times to each side.

The square. In class formation, all starting R foot, do a three-slides polka to R side, making a quarter-turn to R on the leap and bending L foot behind R ankle; then do a three-slides polka to L, starting L foot and making a quarter-turn to R on the leap, bending R foot in front of L ankle. Repeat all of this figure, completing the square and finishing facing forward.

This should be taught very slowly at first, with a stop between each side of the square.

Joining hands. The boys face away from the teacher. Repeat the Three-slides Polka from

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side to side, the boys starting L foot (girls R ft.).

The square with partners. Join both hands. The boys face away from the teacher, and start L foot (girls R ft.). Go through the square slowly, the boys being told to face the windows, door, etc. Or the children may be simply told to turn slowly to R, always turning on the leap.

Half-turns, with circular formation and in regular dancing position. Before starting the boys are on the inside of the circle: keeping this position all execute a Three-slides Polka, and finish with a half-turn to R; then the steps are repeated with the boys on the outside, and so on, the boys facing out and in alternately.

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SCHOTTISCHE

Slide, cut, leap, hop.

This schottische step is almost the same as Glissé, Coupé, Jeté, Sauté, described previously in this volume.

1st preliminary exercise; in class formation. Do the schottische step, which is in brief: Slide on R foot to side (ct 1), step L foot beside R foot in First Position (ct 2), step R foot to side (ct 3), and swing L foot across in front of R foot hopping on R foot (ct 4). The free foot should be lifted five or six inches from the floor. Do this 4 times to each side.

The music for this and the other exercises is in schottische time.

2nd preliminary exercise. Step R foot to side (ct 1), swing L foot in front of R foot hopping on R foot (ct 2), repeat with L foot (cts 3, 4) and continue repeating for 8 times to each side. The free foot is lifted only six inches from the floor.

3rd preliminary exercise. This is a combination of the two previous exercises, danced from side to side only, as follows:

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Slide step step swing to R side starting R foot, repeat to L side, and step swing 4 times in place starting R foot. Repeat this combination 4 times.

The Schottische with partners, the class being disposed by couples around the room. Both partners face forward in line of direction and join hands in the skating fashion, i. e., clasping both hands in front, with the arms crossed. Both start R foot, dancing the first steps in a zig-zag path, thus: Slide step step swing diagonally forward R, the same diagonally forward L, and step swing 4 times moving straight forward.

This is as much of the dance as need be taught; continue dancing it as long as desirable. A great many variations can be made by combining elements of the introductory exercises.

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THE WALTZ

Leap, slide, change.

While the style of the waltz has changed largely since its introduction by the Tyrolese, its actual steps are the same, except that the leap has become less pronounced, and the steps a little longer, especially the second (the slide).

The Method

1st preparatory exercise: music in schottische time. Lift R foot to the side a few inches from the floor, at the same time slightly bending the L knee. Repeat 8 times with R foot and the same with L.

2nd preparatory exercise: music in schottische time. Step on R foot to R side (ct 1), step on L foot beside R foot (ct 2), lift R foot to side a few inches from floor, bending L knee (ct 3), step on R foot beside L foot, straightening L knee (ct 4; 1 meas.). Repeat all, starting L foot to L side (4 cts), and continue repeating for 4 times to each side (8 meas.). Then without stopping the music do the exercise twice as fast, in brief as follows: the first time slide (ct 1), cut (ct 2), and the second and each subsequent time cut slide (ct 3), and cut (ct 4).

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In detail this series is: Slide on R foot to R side (ct 1), cut R foot out with L foot lifting R foot a few inches from the floor (ct 2), bring R foot down to L foot and immediately slide on L foot to side, the movements together being cut slide (ct 3), and cut L foot out with R foot lifting it a few inches from the floor (ct 4).

Repeat the above 8 times to each side (16 meas.) and then, having the pianist change to waltz time without stopping the music, continue at will this last exercise.

The class is now actually waltzing after the manner taught in Berlin, and when they can do this exercise easily they are capable of performing the waltz as we know it. With a very bright pupil the teacher may make a short cut by taking the dancing position with him and compelling him to waltz. But in ordinary cases we advise continuing with the following exercises, to give a more thorough grounding.

If the class is not able at the first attempt to do all three parts of this following exercise they may do but the first one or two.

3rd preparatory exercise—3 steps forward and back. This exercise is one of the simplest means of leading up to the waltz step.

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Step R foot forward (ct 1,) step L foot forward (ct 2), close R foot to L foot in First Position (ct 3); step L foot back (ct 1), step R foot back (ct 2), and close L foot to R foot (ct 3). Continue repeating at will.

4th preparatory exercise. The music is in waltz time, and there is one leap to each measure. Leap forward onto R foot and backward onto L. Repeat for 4 times on each foot, then reverse the position of the feet and repeat all.

Waltz steps in place. R forward and L back. This exercise prepares the feet for turning to the R. Boys and girls may practice it with equal benefit, since in actual dancing the boy will do the same steps as the girl, only beginning with the second measure. For simplicity the leap is best changed to a step when first teaching the waltz steps.

Step R foot forward (ct 1), slide on L foot to side (ct 2), and step R foot beside L foot in First Position (ct 3), (1st meas.); step L foot back (ct 4), slide on R foot to side (ct 5), and step L foot beside R foot in First Position (ct 6) (2nd meas.).

The teacher should first show these steps very slowly, then have the class do them with him, still without music. As soon as they can

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follow with fair ease he should have the music start, and begin to perform the steps in the waltz manner, i. e., with the first a leap, then a slide and a change, but all blended smoothly, and without any exaggeration. The class will unconsciously imitate him. Then he may explain orally that the waltz is really leap slide change, instead of stepping.

If the leap is taught at first it will not only seem unnatural then, but the pupils may "hop" too much later, and may contract a habit of lifting the free foot backward immediately after the leap.

We may now describe in more detail the above steps, which are the international waltz. The leap is straight forward, and almost simultaneously with it the L foot slides diagonally forward L, to a position in line with R foot, the toe being kept always on the floor. Then the weight is transferred to L foot, and next the R foot strikes out L foot backward, the L toe being lifted a very little from the floor. The 1st step is short (the leap), and the 2nd step long (the slide). It is well for the teacher to say the words "short, long, close" while doing the steps. Accurately speaking, the waltz is counted 1, 2, pause, 3. The steps are not taken in even time, but the leap and slide come close together, then there is a pause before the

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change. Waltz music is played in this meter in Europe.

The Square to R. This exercise is also equally beneficial to the boys and the girls, since the steps are what both use in turning to R, with the single difference that in actual dancing the boys will start to turn on what is the second measure here.

Step R foot forward (ct 1), slide L foot to side making a quarter-turn to R (ct 2), close R foot to L foot (ct 3) (1st meas.); and step L foot back (ct 4), slide R foot to side making a quarter-turn to R (ct 5), and close L foot to R foot (ct 6) (2nd meas.). Repeat, completing the square and restoring the original direction of facing. The figure should be explained to the class and then executed by them slowly and at first without music; then starting the music, you lead them on to dance the regular waltz steps.

In two lines, waltz in place. In this exercise both the boys and girls have an opportunity to see how the opposite part is related to their own.

Have the boys stand in an extended line on one side of the room, and the girls in another line opposite to them. The teacher stands

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in the center with back to the boys, and usually takes the boys' part. This is to do waltz steps with L foot back and R foot forward, while the girls waltz with R foot forward and L foot back.

Joining hands and dancing in place forward and back without turning. The boys start L foot back and the girls R foot forward.

Turning with partners. This exercise should not be taught in the same lesson with the preceding one, when that is taught for the first time.

Join both hands and waltz turning gradually to R.

Instead of this the Square may be taught to the R with partners, but this is too difficult to teach to be of much practical value. By merely attempting to turn, the children will in most cases presently do the square without realizing it, thus saving themselves and the teacher much effort.

L foot forward and R foot back (waltz steps in place). This exercise prepares for the reverse turn, and is given at this point because it is easier in the long run to make a start in reversing before the habit of turning to R has become very firmly fixed.

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Step L foot forward (ct 1), slide R foot to side (ct 2), close L foot to R foot (ct 3), step R foot back (ct 4), slide L foot to side (ct 5), and close R foot to L foot (ct 6; 2 meas.). Continue at will repeating.

The Square to L. Step L foot forward (ct 1), slide R foot to side making a quarter-turn to L (ct 2), close L foot to R foot (ct 3), step R foot back (ct 4), slide L foot to L side making a quarter-turn to L (ct 5), and close R foot to L foot (ct 6). Repeat all, completing the square, and continue at will.

All joining hands in one large circle. This exercise is to afford variety in the teaching of the turn.

All waltz with R foot forward, then with L foot back, and then repeat all (4 meas.). Drop hands and each make an individual turn to R in four measures—in reality the Square. Join hands again and repeat from the beginning.

Waltzing forward in one large circle. The circle formed, the teacher tells the class to face R. Then all waltz forward around the circle, beginning R foot forward, then L and so on as long as desirable.

Waltzing backward. The teacher has the class face about and then waltz backward starting L foot first.

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Half-turns, girls' part. There are two straight waltz steps between each half-turn, to prevent dizziness. In the same circular formation facing in original direction, all begin with R foot, taking two waltz steps forward, then start with R foot waltzing forward again, but turn individually on the slide half-way around to R, then, starting a waltz step with L foot back, turn on the slide half-way around to R, completing the revolution. The class should now be facing in the original direction. Repeat these 4 measures as long as desirable.

Same exercise backward, boys' part. Face about. All starting L foot backward do two waltz steps, then a third one beginning L foot back and making a half-turn to R on the slide, then start R foot forward and on the slide finish the turn to R. Repeat the exercise at will.

Same with partners. In circular formation, the boys start L foot back and the girls R foot forward.

Turning twice. Having restored the class to the single-circle formation, have all do four waltz steps forward, starting R foot, then turn once around to R with two waltz steps, starting R foot and then repeat this turn just as

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before. Thus two turns are made in four measures. Repeat again from the beginning.

Same backward. Face about and repeat the above starting L foot, i. e., do four waltz steps backward and four turning twice around to R.

Same with partners. Repeat in the regular dancing position and with the couples placed around the room, so that the teacher can observe whether they turn correctly.

The reverse turn. Arrange the class in a single circle again, for individual dancing. All do one waltz step starting R foot forward, then starting the waltz with L forward make a half-turn to L, complete the turn by waltzing with R foot back, and then do one waltz step forward starting L foot. Repeat from the beginning, starting with one waltz step forward with R foot. It will be observed that when a number of steps are considered together there are two straight ones between each turn to L, just as in the similar exercise turning to R. There is a dissimilarity in that in the rightward turning it is the third measure which begins the turn, while in the latter it is the second; this is not in such good cadence with the music, but of course the reverse must be used in dancing in America.

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Turning to R and L alternately, with one straight waltz step between each turn. Starting with R foot do two waltz steps forward (only at this beginning are there two straight waltz steps in succession), two waltz steps turning to R, one forward starting R foot, two turning to L, one forward starting L foot, two turning to R, and so continuing.

When the pupils have learned to do this exercise easily it is considered that they have mastered the difficulties of turning to R and L, and can dance together with the boys improvising their own enchainments. There need be but one restriction on these combinations, and that is the excellent although unfortunately largely disused rule that the girls should not be obliged to go backward unless this is necessary for avoiding a collision with another couple.

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